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Collector Acquires Three Paintings by American Masters, Including John La Farge's "Dicky Hunt"



"DIANA'S MIRROR"

By R. A. BLAKELOCK



"A BOY AND HIS DOG" ("DICKY HUNT")

By JOHN LA FARGE

Kirbys to Quit American Art Galleries; Bernet and Parke Will Succeed Them

The New York art world read with nothing less than amazement on March 28 the published announcement, which is printed below in full, of the passing of the control of the American Art Galleries from Thomas E. Kirby and Gustavus T. Kirby to a newly incorporated body to be under the management of Otto Bernet and H. H. Parke, with whom will be associated Cortlandt Field Bishop, the well known art patron and collector. The statement reads:

"Thomas E. Kirby and Gustavus T. Kirby, as sole partners of the American Art Association, proprietors of the American Art Galleries, announce that on and after June 1, 1923, the business heretofore carried on by such partnership will be continued by the American Art Association, Inc., and the American Art Galleries, Inc., the business of which corporations will be under the management of Mr. Otto Bernet, who has been with the American Art Association since 1896, [Continued on page 7]

Only Muziano in America Exhibited Here



"THE PENITENT MAGDALENE"

By MUZIANO

"The Penitent Magdalene" by Girolamo Muziano, now on exhibition at Eugene, Inc., 600 Madison avenue, has the distinction of being the only known painting by this master in private possession. With very few exceptions his works are confined to the Vatican, where he worked together with Michelangelo, and while "The Penitent Magdalene" is a product

of the Venetian school, it distinctly shows the influence of Rome and of Michelangelo.

This picture was painted while Muziano was at his prime, and dates before 1580. No other painting by this master has ever crossed the Atlantic, and probably no other ever will. This gives the work, in America, a unique character.

BOSTON, Mass.—The Vose Galleries have just sold to a prominent collector three important paintings by American masters: "Diana's Mirror" by Blakelock, "A Boy and His Dog" by La Farge and "Lower Falls, Yellowstone Park" by Twachtman. It is rare that examples of these masters of such importance and beauty appear on the market.

The La Farge, which the artist affectionately called "The Dicky Hunt Picture," is one of his most complete and brilliant easel pictures. It was painted in Newport and is a portrait of Richard M. Hunt, Jr., the celebrated architect, as a boy. Master Hunt, clad in a suit of rich brown tones, is seated on a rock talking to his playmate, a huge greyhound. The sympathy and affection existing between them is evident and the story is told that quite a little feeling was caused by the temperamental artist's serious objection to having the long-legged beast loose in his studio, where he was constantly knocking over easels, varnish bottles, etc., with his long tail, while Dicky strenuously objected to his pet being tied. Few of La Farge's easel pictures show so perfectly as this the glorious color which makes his glass unique in America. It is well known that Mr. La Farge had many assistants in his studio, young men who have since become famous, and they helped him not only on his large decorations but on many of his later easel pictures, but "A Boy and His Dog" is entirely by the master's hand.

Perhaps no artist has so perfectly put upon canvas the very spirit of night or thrilled responsive to Diana's beauty as has Blakelock. Of this one feels sure in looking upon "Diana's Mirror," a 24x30 canvas showing Diana peeping above the tree tops at her image in a little pool close by the forest's edge. The sky is luminous with silver light and the trees and bushes are silhouetted as only Blakelock at his best could paint them.

Twachtman's "Lower Falls, Yellowstone" is in his "early-late manner"; thoroughly impressionistic and simple in handling, beautifully composed, showing great sweeping falls in their full majesty and scintillating with sunlight.

Censorship of Advertising

THE ART NEWS censors its advertising columns. Dealers, foreign or American, who are responsible for foisting on American buyers questionable antiques or questionable paintings, will not be permitted to advertise in this periodical. THE ART NEWS owes it to its subscribers and to the reputable dealers who support it, to be rigorous in its policies. Until questionable transactions become the subjects of legal action, they cannot always be commented upon. However, information of unsavory dealings that reaches THE ART NEWS can always be the basis of a censorship of its advertising.

John J. Enneking's Landscapes Shown; Animal Painters and Sculptors Exhibit

Seventeen landscapes by the late John J. Enneking are on view in the Macbeth Gallery until April 16, some of the canvases not having been shown here in previous exhibitions of his work. Among these are the large and glowing canvas, "The Pasture at Sunset," and the impressively wet "Rainy Day in New England Hills," which fairly exudes moisture. The sturdily splendid "Red Oak" is hung here, together with its very opposite in mood, the "Springtime," such a bit of the blossom season in New England as would naturally appeal to so sentimental a nature as was Enneking's. There are also several autumn scenes in his familiar lively color scheme, a dashing stream in the "Rapids, North Newry," and a view of the much-painted "Chocorua."

Animal Painters and Sculptors

After looking at the pictures in the annual exhibition of the Animal Painters and Sculptors Society at the Babcock

Galleries the visitor must be impressed by the few animals there are in our country that interest painters of the group. For with the exception of the big moose in "The Answer from the Barren" by Carl Rungius, the rest of the canvases show only sheep, horses, dogs and cows.

There are cattle pictures by G. Glenn Newell, Carl Rungius, Matilda Browne and Edward C. Volkert, most of which have been shown in previous exhibitions this year. There are sheep pictures by John E. Costigan, Max Hermann and Carleton Wiggins. And Frank Tenney Johnson confines himself to one horse canvas, "When Nights are Chill," while Henry R. Poore runs the gamut of horses, dogs and sheep, his "The Sea-Wall" having more originality of subject than anything else in this division of the show.

The sculptor members find a wider range of animals to model. Henry Nicholas Moeller has an animated group

Albert Keller Acquires Two Old Masters



"LAUGHING BOY"

Courtesy of Henry Reinhardt & Son, Inc.

By FRANS HALS

Albert Keller, president of the Ritz-Carlton hotel system in the United States, has joined the ranks of American art collectors. He has recently acquired two notable works. One is by Francia, the famous Bolognese old master, whose

real name was Raibolini. It depicts the Christ wading in a river with several followers. The other is one of the series of "Laughing Boys" by Frans Hals. The pictures were acquired by Mr. Keller from the firm of Henry Reinhardt & Son, Inc., of New York.

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MISS LITZINGER'S WORK DECORATIVE

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Other Exhibitions of the Week

Dorothea Litzinger is exhibiting a number of decorative paintings at the Kennedy Galleries until April 14. Miss Litzinger's flower subjects always stand out for certain unique qualities. For one thing they are larger than the average, and her big canvases offer opportunity for breadth of treatment and masses of rich color. She proves that a flower painting may be as strong and vigorous as a marine or a landscape.

On one square canvas with a white background she has portrayed peonies, mountain laurel and canterbury bells very effectively. The "Old Fashioned Bouquet" makes good use of a black background for a group of flowers composed largely of pink poppies. "Mountain Laurel" is seen in its native woodland with its pink blossoms spread across a view of the distant hills.

Among the landscapes is "Enchanted Mountain" which realizes the decorative value of slender birch trees. "Midsummer Day," depicting pines on a hilltop with white clouds flecking the sky, is perhaps the strongest of the landscapes.

Mlle. Resco's Portraits

Portraits by Micheline Resco, a young French artist recently arrived in New York, are shown at the Wildenstein Galleries. Mlle. Resco prefers pastel or crayon as a medium, though she also uses oil with distinction, as evidenced by a portrait of General Pershing completed since she came to this country. When Pershing was in Paris she made a portrait of him which won a \$3,000 prize offered by the Knights of Columbus and which was presented to the war museum of the Invalides.

Among other prominent persons whom she has portrayed are Marshal Foch, Cardinal Dubois, Admiral Guépratte—an excellent portrait, full of spirit—Colonel Bentley Mott, Emir Faycal, President Alvear of the Argentine Republic, Marshal Fayolle and King Alexander of Serbia.

A drawing in black and white of Alfred Cortot, the pianist, showing his hands on the keys, is executed with considerable vigor. Not the least interesting of the group are the portraits of children, among which is a head in pastel of Master Warren Pershing.

New French Moderns

Paintings by the younger French artists, just received in this country, are shown at the Belmaison Galleries, Wanamaker's, until April 18. While a few, such as André Lhôte, are still abstractionists, the majority are returning to an interest in naturalistic treatment.

Among the new names one notices Yves Alix, whose "Plateau" has sonorous color, and Pierre Girieux, whose two mountain landscapes are noteworthy. Mela Muter has a good still life of fish and Gimmi a portrait of a woman with very expressive hands. Other painters new to us are Emanuel Gondouin, Adolphe Feder, Leopold Surville, Robert Mortier, Leon Sola, Galanis, Simon Mondzain, Madame Halicka, Gromaire, Kars, Asselin, André Favory, Simon Levy and Moris Blanchard.

Among those who hold a more established place are Ladislav Medgyes, Maurice de Vlaminck, Kisling, Juan Gris, Lurcat, Louis Marcoussis and Othon Friesz.

Three Arts' Club Exhibit

In the annual exhibition of the members of the Three Arts' Club, which closed on March 29, at the clubhouse, the sculpture of Edna Dyer had a prominent place. Miss Dyer displayed great versatility in handling a variety of subjects, from her little figurine of Confucius placed on a slender pedestal to the angel with spreading wings, designed as a church decoration. A study for a "Vain Little Nymph" with her mirror and a sphinx head, to be carved in jade, a candle stick upheld by a standing cherub, and a sundial with a "Diana of the Winds" marching beside the gnomon were her most pleasing works.

Others exhibiting were Ethel Jones, Adelaide Haberkorn, Katherine Ely and Harriet Landon, all of whom exhibited portraits in oil. Landscapes by Ruth Thurber and Norma Wright, a boat picture by Julia Rauch, and various subjects by Mary May, Mildred Sterner, M. Rucke and E. Mertig were also seen.

Portraits by Oberhardt

An exhibition of portrait heads by William Oberhardt is being held at the Art Center until April 12. Between fifty and sixty of these heads, done in charcoal and crayon, will be shown.

Twenty-five are portraits of men belonging to the Division of Pictorial Publicity—a group of artists who, under the leadership of Charles Dana Gibson, placed their services at the disposal of the government during the war. These drawings were executed for the government for a permanent exhibit in the archives of the War Department and include portraits of Joseph Pennell, Herbert Adams,

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Stage Settings and Costumes

H. J. Stowitts, a college graduate who adopted the unusual career of a ballet dancer with Pavlova for two years, has been showing in the Knoedler Galleries this week a group of thirty-four designs for stage settings, presumably for ballets, and costume designs for characters that could exist nowhere else but in the choreographic world.

Mr. Stowitts has fallen under the spell of Bakst and of African negro sculpture, most of his drawings being strongly reminiscent of the Russian and also of the savages' art. Owing to the facts that catalogues were not furnished the press and that no titles appeared on the pictures it is impossible to identify any of them.

Paintings in Special Setting

A group of decorative paintings arranged in a living room setting at the Misses Hill Gallery prove that the artist and the interior decorator have a unity of purpose overlooked by those who claim that the two work at cross purposes. The paintings are by Frank Townsend Hutchens and include a variety of subjects, landscapes, flower and garden pictures and landscapes with figures, the last showing Mr. Hutchens at his best.

Among these is "The Harvest," with tawny yellow predominating, in the pumpkins in the foreground, in the cornfield and on to the golden foliage of the trees beyond. A man and woman are standing at the right of the picture, the green of the latter's dress making a rich contrast in color. "Through the Vines" is pure landscape, revealing a distant view of sunny New England country framed by tall trees and trailing vines. "Zinnias," whose background is a white, flowered silk, is pleasing in color and arrangement. The exhibition will be open until April 7.

Kandinsky's Latest Paintings

The latest work of Kandinsky, which has just arrived via Sweden, where it was recently exhibited, is to be seen at the Société Anonyme until the end of April. Kandinsky is now in Weimar where he is exerting a great influence over the younger German and Russian artists.

These paintings include five or six large canvases in oil and a number of small water colors, all abstractions, and all of singularly appealing color. Among the former is one of his older paintings which, in contrast with the new, shows that the artist has grown toward the spacious in design.

His patterns are made up of motifs in which only at times one may see faint indications of a naturalistic source. A riding crop occupies an important place in one of these puzzling aggregations, but most of the forms seem unintelligible, though by no means unenjoyable, to those who like their form and color "straight."

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Stands—Government to Help

PARIS—A fair for the display of antique objects of art will be held at Versailles next summer for the benefit of the funds for the repair and upkeep of the chateau and grounds. There will be 150 stands held by art dealers.

As a result of recent exposures in *La Renaissance de l'Art Français* of the sorry state into which the palace of Versailles had fallen, the government decided to devote the entrance fees for a period of five years to the upkeep of the palace and grounds. The total thus realized would amount to approximately 500,000 francs. This will not be half enough.

The statues in the gardens, and the vases, a single one of which costs nowadays 100,000 francs merely to copy, are decaying for want of 11,000 francs.

—Muriel Ciolkowska.

COMMONS DEBATES SARGENT PORTRAITS

Chancellor of the Exchequer Defends Their Presence in National Gallery in Reply to Protests

LONDON—The Sargent portraits of the Wertheimer family have been the cause of a passage-at-arms in the House of Commons.

The Chancellor of the Exchequer was asked to state the precedent on which as many as nine works by a living artist were displayed in the National Gallery, all nine being from one single family. On the reply being made that no actual rule was in existence to prevent the trustees from taking the course criticised, the member for the Oxford University suggested that "these clever, but extremely repulsive pictures should be placed in a special room by themselves."

As a matter of fact, the portraits have mellowed pleasantly with age and are far less "repulsive" (if their flamboyancy may so be designated) than they were when first painted.

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INDEPENDENT SALON A MATERIAL SUCCESS

Sales this Year Total 200,000 Francs
As Against 65,000 Last Year—
New Rebel Salon Set for May 11

PARIS—The last Salon des Indépendants was one of the most prosperous in its annals. Evidently the system of pricing the exhibits in the catalogue is a good one, for 200,000 francs' worth of sales were effectuated as against 65,000 last year. The gate money amounted to 69,100 francs and 8,000 catalogues were sold, an increase of 2,500.

The new, the latest, the fourth Paris Salon, rebel-child of the Nationale, will be held in special sheds on the terrace of the Jeu de Paume and appropriately called the Salon des Tuileries. Its opening day has been fixed for May 11. The president is Albert Besnard, the secretary Henry Arnold, the vice presidents Aman-Jean and Bourdelle.

It is intended to be a preliminary canter for a far more important affair in 1924, when the works of outsiders shall be submitted to several juries, and which it is hoped will absorb all elements and tendencies.

—Muriel Ciolkowska.

Roerich Shows New Paintings On the Eve of His Asiatic Trip

A reception in honor of Professor Nicholas Roerich and Mme. Roerich, who are about to depart for Asia, was given by Corona Mundi, Inc., on March 27, at the Master Institute of United Arts, 312 West 54th St. New paintings done in America by Roerich and never before exhibited were shown on this occasion.

These new paintings are important in their revelation of the spiritual side of Russia. In "Sancta," "Himself Came," "Messenger," and the "Messiah" series is expressed the inner exaltation of the spirit, interpreted through harmonious color schemes. The series "Grand Cañon" and the "Ocean" series give expression to the great silence of nature.

The guests, who were welcomed by the president, Louis L. Horch, and Mrs. Horch, and by the directors, included Mr. and Mrs. Alfred Bosson, Mrs. John Henry Hammond, William Mengelberg, August Belmont, Mr. and Mrs. Charles Crane, George Bellows, Samuel Untermyer, Rawlins I. Cottenet, Robert Chandler, Leon Kroll, Mr. and Mrs. Albert Sterner, Adolph Lewisohn, Mr. and Mrs. Lionel Sutro, Mrs. Newbold Percy Edgar, Mrs. John Garet, Mrs. Charles Liebmann, Howard Greenley, Mr. and Mrs. Frederic Jacobi, Royal Cortissoz, Lee Simonson, Dr. Christian Brinton, Frank Crowninshield, Condé Nast, Mr. and Mrs. Joseph Urban and Mrs. Mary Fenton Roberts.

Sale at the Art Workers' Club

A rummage sale will be held at the Art Workers' Club, 224 West 58th St., on April 4 and 5 for the benefit of that organization. Among other things for sale there will be draperies and other studio properties of interest to artists.

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MACKNIGHT SELLS 15 WORKS IN 11 MINUTES

Record-Breaking Sale of Water Colors Amounts to Twenty-six Out of Thirty in Only Three Days

BOSTON—During the opening eleven minutes of the private view of water colors by Dodge Macknight held last Wednesday at the galleries of Doll & Richards fifteen paintings were sold. Nine minutes later three more were added and at the close of the day nineteen of the original thirty paintings had gone into the hands of private purchasers. Later advice shows that on the third day of the sale twenty-six had been red labeled, leaving only four to go for a hundred per cent sale.

Macknight water-color exhibitions at this gallery have been an annual event since 1889. Only within recent years, however, have a small but growing group of enthusiasts by their outspoken admiration and willingness to back their opinion focused the attention of the outside world on the merits of this aquarellist. It must be pleasant indeed for Macknight to realize that, since the early years of his career, when his paintings were greeted with denunciation or contempt, he has arrived in a comparatively short time at such a place in public esteem.

—S. W.

Jonas Lie and Horatio Walker Placed on Carnegie Jury of Award

PITTSBURGH—Homer Saint-Gaudens, director of fine arts at Carnegie Institute, announces that the jury of award for the twenty-second International exhibition of paintings has been completed with the election of Jonas Lie and Horatio Walker as the American members. The two European members are Augustus John, of England, and George Desvallières, of France. The American members were elected by the American advisory committee which met in New York to judge paintings submitted from points east of Philadelphia. The members of this committee, in addition to the two elected to the jury of award, are George W. Bellows, Eugene Speicher, Edmund C. Tarbell, Irving R. Wiles and Edward W. Redfield.

The jury of award will meet in Pittsburgh on April 6. On April 5, the American advisory committee will meet here to select paintings for the International from those submitted from points west of Philadelphia. The International will open on founder's day, April 26, and will continue through June 17.

Bourgeois Galleries to Move

At the end of May Stephan Bourgeois will close his galleries at 668 Fifth Ave. and move to another place of business in the same neighborhood. He will abandon his long-continued practice of giving public exhibitions, and conduct his art business on a more intimate basis.

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Figure of Virgin and Child from
French Collection Sold Here

Buying by G. J. Demotte was the feature of the sale of the art collection of Mme. de La P., of Paris, held in the Anderson Galleries on March 17. He paid \$60,000 for six Flemish hunting tapestries woven about the year 1500 and \$20,000 for a life-sized stone figure of the Virgin and Child carved by a sculptor of the school of the Ile de France about the middle of the XIVth century. George Gray Barnard took a Gothic life-sized stone "St. Catherine" for \$6,400 and a Gothic stone pillar for \$6,000. The 101 numbers in the catalogue yielded \$193,530. The more important items were:

- 9—Stone group of a bishop healing a sick man, French, XVI century; Porter Carlson, \$475
- 17—Limestone figure of St. Barbara, French, XV century; Porter Carlson, \$1,000
- 18—Marble group, Flemish, XV century; Metropolitan Museum of Art, \$475
- 19—Marble group, Flemish, XV century; Metropolitan Museum of Art, \$925
- 20—Stone figure, Virgin and Child, school of Picardy, XV century; G. J. Demotte, \$6,250
- 21—Stone figure of a saint, school of Burgundy, XV century; Miss H. Counihan, agent, \$1,000
- 22—Stone figure of St. Catherine, school of Burgundy, XV century, George Gray Barnard, \$6,400
- 23—Stone figure of St. Catherine, school of Vosges, XV century, P. Carlson, \$975
- 26—Stone figure, Virgin and Child, school of the Ile de France, XIV century; G. J. Demotte, \$20,000
- 30—Stone figure of an apostle, Norman, XIII century; G. J. Demotte, \$1,500
- 33—Wooden figure, Virgin and Child, French, late XIII century; G. J. Demotte, \$7,600
- 39—Limestone column, Auvergne, XII century; George Gray Barnard, \$6,000
- 40—Wooden figure, Virgin and Child, Burgundian, XII century; G. J. Demotte, \$7,700
- 47—Stained glass window, Flemish, about 1500; G. J. Demotte, \$3,500
- 48—Stained glass window, Flemish, about 1500; G. J. Demotte, \$1,600
- 50—Stained glass medallion, French, XIII century; G. J. Demotte, \$6,700
- 77—Gothic oak armchair, French, about 1450; Karl Freund, \$1,100
- 78—Gothic oak linen-fold cupboard, French, about 1450; G. J. Demotte, \$3,000
- 79—Gothic oak credence, northern French, XV century; Karl Freund, agent, \$1,400
- 91—Page's velvet cape, French XVI century; Karl Freund, agent, \$1,350
- 99—Red velvet hanging, Spanish, XVI century; Mrs. Arthur K. Case, \$1,900
- 100—Sixteen pieces of applique embroidery, valence, Portuguese, XVI century; Karl Freund, agent, \$1,800
- 101—Six French hunting tapestries, period of Louis XII; G. J. Demotte, \$60,000

DE ZAYAS ART COLLECTION
Anderson Galleries, March 23 and 24—Paintings, etchings, drawings and sculptures collected by Marius De Zayas, of New York; total, \$48,814.50 for 191 numbers. The more important items:

- 74—Study for a figure in the Sistine chapel, (13 1/2 x 8), Michelangelo; order, \$875
- 75—"The Flagellation," (9 1/4 x 14 1/4), Roberti; R. Lehman, \$950
- 82—"The Lost Paradise," (18 x 21 1/2), Gaudin; Miss H. Counihan, agent, \$2,200
- 88—"Le Barro," landscape, (36 x 26 1/2), Gaudin; Chicago Art Institute, \$3,000
- 84—"Farmhouses," Auvers, (17 7/8 x 25 1/2), Van Gogh; C. T. Collins, agent, \$2,300
- 85—Head of a boy, (14 x 17), Van Gogh; C. T. Collins, agent, \$2,300
- 86—"Reflections in the Water," (36 x 25), Cézanne; Miss H. Counihan, agent, \$6,500
- 87—"The Bridge," (29 x 36 1/2), Cézanne; Miss H. Counihan, agent, \$6,500
- 88—"Libellule," (31 1/2 x 25 1/2), Renoir; Miss H. Counihan, agent, \$2,200
- 89—"Portrait of a Woman in Black," (23 x 16), Whistler; order, \$5,800
- 90—Head of a Saint, (11 x 16), Cosima Tura; P. A. Woods, \$1,300
- 91—"Christ Scourged at the Pillar," (34 1/2 x 13 1/2), El Greco; P. A. Woods, \$1,800
- 92—"St. John the Baptist," (20 x 16), El Greco; Miss H. Counihan, agent, \$9,000

RUGS AND TAPESTRIES
Anderson Galleries, March 24—Rugs collected by Ephraim Benguit; total, \$4,082.50 for thirty-six items. Nos. 37 to 50 being withdrawn by order of the German National Bank. The more important items:

- 10—Anatolian prayer rug, woolen; G. F. McKinney, \$500
- 17—Woolen runner, Karabagh; H. T. E. Beardsley, \$210
- 35—Woolen rug, Chinese, Chien-Lung; J. Z. Noorian, \$410
- 36—Woolen rug, Bergama, XVIII century; W. Goodenough, \$240

FURNITURE AND TEXTILES
American Art Galleries, March 21, 22, 23 and 24—Old Italian, Spanish and French furniture and textiles collected by J. Dabisi and tapestries, rugs and other objects from the estate of the late Mrs. John W. Kauffman, of St. Louis; total, \$58,695, for 766 numbers. The more important items:

- 566—Six English mahogany side chairs, period of First Empire; Philip Wilson, \$660
- 640—Set of three blue velvet chairs, XVIII century; Philip Wilson, \$570
- 643—Pair of Renaissance velvet chairs, XVII century; Miss Barbara Castleton, \$500
- 718—"Madonna and Child," (28 x 20 1/2), Zenobi Machiavelli, XIVth century; Philip Woods, \$520
- 723—Arras tapestry, XVIIth century; C. M. Girard, \$1,300
- 724—Arras tapestry, XVIIth century; C. M. Girard, \$1,400
- 725—Mortlake tapestry, "Diana and Nymphs," XVIIth century; J. E. R. Carpenter, \$1,600
- 726-27-28—Set of three Renaissance tapestries, "The Fall of Belshazzar," "Lot's Wife Turned into a Pillar of Salt" and "Lot and His Two Daughters Leaving Zoar for the Mountains," the last two from designs by Nicholas Romano, Florentine, XVIIth century; J. Worth, \$4,400
- 729—Flemish tapestry, XVIIth century; H. Schmidt, \$600
- 733—Flemish tapestry covers for settee and eight arm chairs, from Oudry's cartoons of La Fontaine's "Fables," Louis XV period; Henry Symons, \$1,025
- 740—Royal Bokhara medallion carpet, XVIIIth century; J. S. Fredericks, \$700
- 751—Chinese rug; H. Schmidt, \$575
- 756—Chinese rug; J. S. Fredericks, \$1,200
- 757—Kirman rug; H. Schmidt, \$675
- 758—Kirman rug; Dr. George Cahill, \$1,200
- 765—Carved walnut Tuscan four-poster, XVIIth century; Philip Wilson, \$525
- 766—Pietra serena fountain, XVIIth century; Philip Wilson, \$725

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MANY AT SOTHEBY'S TO SEE ROSENBAACH

Bidding of American for Volumes
from Britwell Court Main Feature of Sale—He Spends £53,641

LONDON—I am inclined to the opinion that almost as many individuals visited Sotheby's in the course of the sale of S. R. Christie-Miller's books from the Britwell Court Library in order to watch the impassive Dr. A. S. W. Rosenbach, of New York and Philadelphia, make his bids, as to keep in touch with the general trend of auction room book buying. Women especially seemed to find a particular fascination in seeing this American enthusiast stalk his literary prey and, with an entire absence of sensationalism, obtain his object. It is impossible to discern from his expression whether he is achieving his purchases at a greater expenditure or a less than that which he had intended, for one may scan his countenance a whole afternoon without gaining any indication of what is passing through his mind. Never were big bids made with such an air of detachment and indifference. Only four volumes that went above £200 in the bidding fell into hands other than those of Dr. Rosenbach. Of the £63,336 15s which the sale of this part of the library brought, the American contributed £53,641.

American buyers will surely be represented at Sotheby's when the fortnight's sale of antiques collected by Max and Maurice Rosenheim begins on April 30. Many items in this most catholic collection have been exhibited at the Burlington Fine Arts Club and at the Victoria and Albert Museum. It would be difficult to specify any important branch of collecting untouched by the Messrs. Rosenheim, for, apart from drawings, engravings, bronzes and porcelains, their collection of Renaissance coins and medals, ivories, wood carvings and pottery is of remarkable merit. The library is rich in XVIth century books.

The items in the Britwell Court sale which brought more than £200 were as follows, the buyer in each case being Dr. Rosenbach except in those where a name follows the date of publication of the volume:

- 40—William Barclay, "Nepenthes, of the Virtues of Tabacco," Edinburgh, 1614, £250
- 42—Richard Barnfield, "Cynthia, with Certain Sonnets," 1595, £1550
- 80—N. Breton, "A Solemn Passion of the Soules Love," 1622, £290
- 81—N. Breton, "The Second Part of Pasquill Mad-Cap," 1600, £330
- 82—N. Breton, "The Mothers Blessing," 1602, £400
- 83—N. Breton, "Old Mad-Cappes in new Gally-mawfrey," 1603, £900
- 84—N. Breton, "A Merrie Dialogue betwixt the Taker and Mistaker," 1603, £1520
- 85—N. Breton, "A Mad World my Masters," &c., £250
- 88—N. Breton, "The Good and the Badde," £330
- 89—N. Breton, "The Court and Country," 1618, £350
- 90—N. Breton, "A Poste with a Packet of Bad Letters," 1634, £210
- 119—Thomas Campion, "Poemate," first edition, Richard Field, £300
- 126—"The Castell of Pleasure," ascribed to Nevill, son of Lord Latimer, Wynkyn de Worde, n. d., £860
- 129—George Chapman, "The Shadow of Night," first edition, 1594, "Ovids Banquet of Sense," 1400, first edition, 1595, "Hero and Leander," begun by Christopher Marlowe, first edition, 1598, £2300
- 131—Bartholomew Chappell, "The Garden of Prudence," original edition, 1595, £660
- 140—Geoffrey Chaucer, "The Plowmans Tale," Wyllyam Hyll, n. d., £480
- 141—Geoffrey Chaucer, "Jack up Lande," c. 1540, £500
- 146—T. Churchyard, "A Scourge for Rebels," first edition, 1584, £500
- 147—T. Churchyard, "The Moste True Report of James Fitz Morrice Death," Edward White, n. d., £530
- 155—Anthony Copley, "Wits, Fits and Fancies," Edw. Allde, 1614, £210
- 165—Alexander Craige, "The Poetical Essayes of," 1604, £360
- 171—Thomas Crew, "The Nosegay of Morall Philosophie," original edition, 1580, £210
- 185—Thomas Cutwode, "Caltha Poetarum," original edition, 1599, £340
- 187—Samuel Daniell, "Delia," second edition, 1592, £555
- 188—Samuel Daniell, "Delia and Rosamond Augmented," sixth edition of "Delia," 1595, £450
- 199—Sir J. Davies, "Hymnes of Astraea," first edition, 1599, £530
- 225—Gawin Douglas, Bishop of Dunkeld, "The Palis of Honour," first edition, Wyllyam Copland, c. 1553; Quaritch, £290
- 226—Michael Drayton, "Idea: The Shepherds Garland," original edition, 1593, £630
- 228—Michael Drayton, "Matilda," original edition, 1603, £1100

- 230—Michael Drayton, "Moyses in a Map of his Miracles," 1604, £400
- 231—Michael Drayton, "A Paean Triumpball," 1604, £290
- 239—William Drummond, "Poems of," second impression, Edinburgh, 1616; "Flowers of Sion," 1623, £440
- 251—Richard Edwards, "The excellent Comedie of two the moste faithfullst Friends, Damon and Pithias," 1571, £1250
- 254—Sir Thomas Elyot, "Pasquill the Playne," first edition, 1533, £250
- 261—William Evans, "Pietatis Lachrymae," 1602, £570
- 295—Abraham Fraunce, "The Countesse of Pembrokes Yuychurche," first edition, 1591, "The Countesse of Pembrokes Emanuel," first edition, 1591, "Amintas Dale," first edition, 1592, £410
- 316—Edward Gosynhyll, "The Prayse of all Women," first edition, London, Wyllyam Myddylton, £240
- 319—Robert Greene, "The Myrrour of Modestie," original edition, 1584, £750
- 320—Robert Greene, "Arbusto. The Anatomie of Fortune," second edition, 1594, £540
- 322—Robert Greene, "A Paire of Turtle Doves," original edition, 1606, £200
- 333—David Gwyn, "Certayne English verses" &c., original edition, Richard Hudson, c. 1588, £1050
- 373—"The Husband, a Poeme" &c, 1614, £280
- 375—James I, "The Essayes of a Prentise in the Divine Art of Poesie," first edition, Edinburgh, Thomas Vautroullier, 1584, £380
- 384—Ben Jonson, "The Fountain of Self-Loue or Cynthia Revels," first edition, 1601, £550
- 407—Robert Langland, "Piers Ploughman," £355
- 430—Thomas Lovell, "A Dialogue between Custom and Veritie," c. 1581, £210
- 432—M. A. Lucanus, "Lucans First Booke," translated line for line by Chr. Marlow, original edition, 1600, £250
- 438—Gervase Markham, "The Most Honorable Tragedie of Sir Richard Grinulle, Knight," original edition, 1595, Charles Fitz-Geoffrey, "Sir Francis Drake His Honorable Lifes Commendation" &c, Oxford, 1596, £880
- 447—J. Marston, "The Metamorphosis of Pigmallas Image," original edition, 1598, "The Scourge of Villanie," 1599, £660
- 448—J. Marston, "The History of Antonio and Mellida," original edition, 1602, £450
- 472—Christopher Middleton, "The Famous Historie of Chiron of England," original edition, 1597, £290
- 485—Thomas Moffat, "The Blacke Booke," 1604, £240
- 490—T. Nash, "The Anatomie of Absurditie," original edition, 1589, £1000
- 501—"The Lamentation of Troy for the Death of Hector," London, 1594, £850
- 529—Robert Parry, "Sinetes Passions upon his Fortunes," 1597, £1250
- 532—George Peele, "A Farewell" to Sir John Norris and Sir Francis Drake, 1589, £1000
- 533—Francesco Petrarca, "The Tryumphes," translated out of Italian into English by Henry Parker, Lord Morley, original edition, n. d., £560
- 547—Thomas Preston, "A lamentable Tragedie, mixed full of pleasant mirth, containing the life of Cambises, king of Persia," London, c. 1569, £330
- 549—C. Pyrrie, "The Praise and Dispraise of Women," c. 1569, £720
- 559—"The Raigne of King Edward the Third," play, first edition, printed for Cuthbert Burby, 1596, £690
- 570—Henry Roberts, "The Trumpet of Fame," original edition, 1595, £350
- 571—Thomas Rogers, "Celestial Elegies," 1598, £650
- 584—Francis Sabie, "Adams Complaint," original edition, 1596, £350
- 593—Thomas Scott, "Foure Paradoxes, Of Arte, Of Lawe, Of Warre, Of Service," 1602, £260
- 594—Francis Seager, "Certayne Psalmes" &c, 1553, £200
- 595—Francis Seager, "The Schoole of Vertue and Booke of Good Nurture," 1593, £250
- 602—William Shakespeare, "The Life and Death of King Richard the Second," 1634, £300
- 603—William Shakespeare, poems, first edition, 1640; Maggs, £900
- 604—William Shakespeare, "The Rape of Lucrece," 1655; Parkhurst, £200
- 614—Percy Bysshe Shelley, "Adonais," first edition, 1821; Archer, £280
- 628—John Skelton, "Here after foloweth a little booke called Colyn Clout," apparently fifth edition, John Wyghte, n. d., £290
- 632—Robert Southwell, "Saint Peters Complaint," "Maconiae," 1595; "The Triumphs over Death," 1596, £350
- 636—Edmund Spenser, "The Shepherds Calender," apparently sixth edition, Thomas Crede for J. Harrison the younger, £570
- 648—Joshua Sylvester, "The Woodmans Bear," original edition, 1620, £230
- L. G. S.

[Other Auction News on page 7]

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BAYLEY ARGUES FOR LOWER ART PRICES

Boston Dealer Gives Reasons for His Opinion That American Artists Value Works Too Highly

BOSTON—Frank W. Bayley, art dealer, connoisseur and author, adds his opinion to that of other well-known persons in the art world to the effect that American artists put prices on their works that are too high. In a letter to the *Transcript* he says:

"We read daily of new agencies and new plans proposed to help American artists to sell the product of their brush. Much is made of the support that this plan or that scheme is to receive from private individuals in the different communities to further an interest in American art and to encourage our artists. My experience, covering nearly forty years, is the same as that of every picture dealer in the country. It is this:

"There is no lack of appreciation of American art; in fact, there is more today than ever before, and particularly right here in Boston. It is also a recognized fact that American artists today are painting better than ever before and lead the world in artistic production. In spite of these facts nearly every studio is crowded with unsold paintings and every year adds to the accumulation.

"The trouble is not lack of salesmanship on the part of the picture dealer; it is not lack of appreciation; it is not that good pictures are not being produced and it is not from lack of opportunity to show their work that our artists do not sell more pictures. The reason is very plain to everyone except the artists themselves. Nearly every painting for sale today by an American artist is offered at too high a price. Picture lovers there are and many more picture buyers there might be if prices were not prohibitive for most of them.

"The executor of the estate of one of the best painters America has produced has estimated, after examining the contents of the studio, that about one in every ten of the pictures painted was sold. This is a high percentage. Another artist recently deceased left in the neighborhood of a thousand pictures. In both instances the only trouble was too-high prices. Instead of these pictures hanging in private houses and art museums they must now be sold for what they will bring.

"Rather than pay the prices asked for their pictures by most American artists, picture lovers must be content with a good photograph or a reproduction."

800 Works Accepted for Indoor and Outdoor Show of Sculpture

For the indoor and outdoor show of the National Sculpture Society the works of 200 artists have already been accepted. The display will open April 14 and continue until Aug. 1 in the galleries and on the terraces and grounds of the museums located at 156th St. and Broadway.

The works, which number about 800, range from large monuments to small sculpture and medals. Elaborate landscape decorations are being planned which will give a most artistic setting as a background for the sculpture shown out of doors.

A catalogue containing two hundred illustrations and complete biographical data is being issued. A small volume with illustrations, entitled "The Spirit of American Sculpture," has been written for this exhibition by Mrs. Herbert Adams. A private view for which cards are issued will be held on April 12 and 13.

Vienna Hears State Gallery Purposes to Sell a Holbein

VIENNA—It is reported that the management of the Viennese State Gallery intends to sell or to exchange Holbein's portrait of John Chambers, body-physician to Henry VIII, which is one of the artist's finest achievements. Although the gallery has six portraits by Holbein, the loss of this canvas would be deeply regretted by Vienna's lovers of art.

Post Card Art in Philadelphia

PHILADELPHIA—The Art Alliance has collected and published a series of post card views of historical places in Philadelphia drawn by Joseph Pennell and Thornton Oakley. The alliance invites other artists to submit drawings in pen-and-ink and lithograph crayon of beauty spots in the city. The cards sell for five cents apiece and the artist is paid on a royalty basis.

Self Taught Artist Displays Her Pictures



"EXOTIQUE"

By ELSA SIMONSON MILIUS

In the artist's exhibition at the Artists' Galleries, 726 Fifth Avenue.

Paintings and pastels by Elsa Simonson Milius are shown at the Artists' Galleries, 726 Fifth Ave., until April 8. Flowers and landscapes are the predominating subjects, and pastel is the medium in which the artist does her best work. Some of her mountain and cloud themes, handled very simply, are noteworthy. Sunrise and moonset effects, rain, mist, and mountains just lifting their

heads through the clouds, are very well done. In both pastel and oil are a number of flower subjects, but the pastels still seem the most finished in technique and have the most ingratiating color. Her zinnias against a flat blue ground and dahlias against brown are very good to look at. Mrs. Milius is self-taught, and, though working less than a year, has made remarkable progress.

CASSIRER TO VIEW ART IN AMERICA

German Dealer Coming for Tour of Public and Private Galleries—Actress-Wife to Accompany Him

BERLIN—Paul Cassirer, art dealer, is going soon on a few weeks' trip to the United States. He intends to visit the public museums and the famous private galleries in America, which during the last decade have accumulated so great a number of *chefs-d'oeuvre* that it is an absolute necessity for the expert to have thoroughly studied the originals.

Mr. Cassirer will be accompanied by his wife, Mme. Tilla Durieux, one of the most prominent German actresses. She wishes to become acquainted with the American stage and to have a real insight into American life and culture, in which she is deeply interested.

Need Forces German Museums To Sell Works of Masters

FRANKFORT-ON-MAIN—A recent art auction here proved that French masters have an excellent market in Germany. The pictures belonged to six German museums which were compelled by poverty to sell them. A portrait of a girl by Renoir (16.4x13) brought 44,000,000 marks; and Courbet's "Rocky Valley," 29,000,000. A picture by Landseer was sold for 2,500,000 marks. Among German masters, the highest bid was one of 20,000,000 marks for Zügel's "Sheep in the Fold." Grützner's "Wine Taster" brought 13,000,000 marks.

A collection of fifty-one watches of diverse kinds was recently sold at Bange's for 40,000,000 marks. At the beginning of this century, forty watches were sold from Germany to the late J. Pierpont Morgan for 1,500,000 marks.

ANOTHER RUSSELL IS SOLD FOR \$10,000

An American Buyer Duplicates the Purchase by Prince of Wales of a Picture by Cowboy Artist

This letter has been received by THE ART NEWS from Earl L. Stendahl, of the Stendahl Galleries, Hotel Ambassador, Los Angeles:

"It might interest you to know that another \$10,000 painting by Charles M. Russell, has been sold from my gallery.

"It seems that the sale to the Prince of Wales could not go unchallenged by Americans, as still another Russell sold for \$5,000, and still another for \$3,500, with three small water colors at \$600 each, making a total sale for the week of \$20,300."

On March 3 THE ART NEWS published the sale at Santa Barbara of a Russell painting of cowboy life to agents of the Prince of Wales for \$10,000. Russell, "the cowboy artist," who is both painter and sculptor, was born in St. Louis in 1865. He lives at North Great Falls, Mont., in the winter and spends his summers at Apgar, Lake McDonald, Mont.

Students Adorn Arts Building

EUGENE, Ore.—When the new Arts building on the campus of the University of Oregon is ready for occupancy it will contain eleven stained glass medallions, representing medieval crafts, the work of advanced students in the fine arts department. Students in architecture, sculpture and painting arts are also contributing creative work. Under the direction of Prof. Alfred H. Schroff, head of the department of fine arts, the class in mural painting, aided by a master guildman, will decorate the vaulted ceiling of the vestibule of the Arts building.

GERMAN ARTISTS FACING STARVATION

Nine-tenths of Them Lack Means of Living, Statistics Show—Government Does Not Help Them

BERLIN—The Society for the Economic Interests of Artists, numbering more than 2,000 members, at its annual meeting here discussed the public authorities' lack of understanding of the distressing situation of artists, which has reached a climax.

Statistics attest that nine-tenths of Germany's artists have not the means of living, but the government turns a cold shoulder to them. The munificent American donation was the only help that they have had, and it is hoped that the energetic, concentrated action of the artists will influence the government. The society has made an attempt to solve the problem by assessing a tariff on pictures, sculptures and graphic works. The constant deterioration of money in Germany makes it impossible to adhere to fixed prices.

Business Men Form Art Club

KANSAS CITY, Mo.—Kansas City has a Business Men's Art Club, patterned after those of Chicago, Minneapolis and Washington. There are as yet only six members, but others are expected to join before outdoor sketching begins. The charter members are Clarence E. Shepard, architect; John W. Wagner, Roger Cunningham, G. A. Bergfeldt, Williston P. Munger and John L. Douglas. The club is sponsored by H. M. Kurtzworth, director of the Art Institute.

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PASSING OF THE KIRBYS

No event in the New York art world in many years held such amazement for dealers, amateurs and art lovers as the public announcement on March 28 that Messrs. Thomas E. and Gustavus T. Kirby were to retire from the ownership of the American Art Association and the management of the American Art Galleries, this dual labor to pass to two new incorporated bodies bearing the same names to be conducted by Messrs. Otto Bernet and H. H. Parke in association with Mr. Cortlandt Field Bishop, art connoisseur and art patron.

Few must be the living men and women whose memories go back to a time when Thomas E. Kirby was not the leading figure in the art auction business of New York and the United States. Sixty-five years Mr. Kirby has spent in selling art, although to listen to him conduct a sale today is to have the impression that he could not possibly be as old as this statement leads one to believe.

Coming from Philadelphia and beginning business here in 1883, in a gallery forty-six by thirty-six feet in size, Mr. Kirby increased the extent of the American Art Galleries to the point where they now require 60,000 square feet with twenty-two exhibition and sales rooms. From the beginning, sales under his management in old Steinway Hall in lower Fifth avenue, Mendelssohn Hall in West Fortieth street and the grand ballroom of the Plaza Hotel always wore the air of social functions and were attended by all the most distinguished American art lovers as well as by foreign and American art dealers. No art auctioneer ever equalled the record for a single session established by Mr. Kirby, and for many years the price he obtained for Meissonier's "Friedland, 1807," held the record for a single painting at a public sale. Between 1883 and the beginning of the current art season Mr. Kirby sold nearly \$60,000,000 worth of art objects and literary properties.

It is most fortunate that this great art institution should pass into such fitting and capable hands as those of Mr. Bernet and Mr. Parke. For twenty-seven years Mr. Bernet has been associated with the American Art Galleries, gradually making his way to being Mr. Kirby's chief assistant. And in the passing years he has acquired a wide knowledge of art, a thorough grounding in the business of the American Art Association, and established a reputation for himself as a man well fitted to be entrusted with the carrying on of the high traditions established by Mr. Kirby. Although Mr. Parke's career with the American Art Galleries is of only five years' duration, long before that he was well and favorably known in both New

York and Philadelphia as an art expert and auctioneer. Mr. Bishop's connection with the newly formed organization brings to it sound financial backing and a knowledge of and sympathy with art rarely held by an amateur, as Mr. Bishop has been heretofore.

THE ART NEWS presents its compliments and its regrets to the Messrs. Kirby on their leaving a field they have made so distinguished, and its compliments and very best wishes to Messrs. Bernet, Parke and Bishop on their assuming the pleasing task of continuing the great career of the American Art Galleries. And we regret having to express the loss we feel, for the art press and the art world, in the fact that with this change Miss Rose Lorenz also leaves the American Art Galleries, whose successes in the past owe much to her wonderful taste, originality and skill in arranging art objects for public exhibition, qualities in which she was preeminent. The art world will look forward to Mr. Kirby's memoirs, which he now proposes to write in collaboration with Miss Lorenz.

SOMETHING WRONG

The following is quoted from a letter from the librarian of the Brooklyn Museum:

"THE ART NEWS for March 17 has just been received this morning, Tuesday, March 20. The foregoing is in connection with the trouble we have been experiencing in getting this periodical promptly. From the very nature of its contents, the value of THE ART NEWS to us is comparatively little unless it reaches us in time to keep track of the exhibitions of the week."

Now, THE ART NEWS was put in the mails before 6 o'clock on the afternoon of March 16, so that it took this copy four days to travel from Manhattan to Brooklyn. Subscribers in Toronto and in Omaha probably received their copies before Tuesday.

An art dealer in Fifth avenue received his copy of THE ART NEWS at 11 o'clock last Saturday morning. Another art dealer two blocks distant did not receive his copy until late Monday afternoon.

The New York post office yields to the government nearly \$2,000,000 profit a month. It is entitled to prompt and efficient mail service. Something is wrong when it can't get it.

REMOVING HIGH BRIDGE

That high-arched mass of granite spanning the Harlem River which has been our High Bridge for seventy-five years is now threatened with removal owing to the fact that the Corps of Engineers of the United States army, supreme arbiters of our navigable rivers, has declared the piers of the bridge to be dangerous to maritime traffic in the Harlem. This structure has taken a place in New York's historic pictorial art possibly second only to the Brooklyn Bridge and all New York painters and etchers will naturally feel concern over its threatened demolition. We recall many pictures of it, particularly one painted by the late J. Alden Weir, representing the simple dignity of its design and its picturesque setting in the deep valley of the Harlem. And if the engineering fates decree its destruction, art may take credit to herself that she has preserved many pictorial records of the aqueduct, which was its original reason for being.

The belated agitation for the saving of High Bridge now going on by New York architects, engineers and the society for preserving our parks and playgrounds is typical of such movements in a city where political feeling plays so large a part in protests of this character. It is more than two years since the Corps of Engineers informed the municipal authorities that the High Bridge piers had become a menace to navigation. At that time a committee of architects viewed the bridge and made recommendations for alterations whereby two of the piers could be removed so as to relieve the river traffic. But nothing further was done and no protests about the demolition of the aqueduct were forthcoming, interest in the actions of the Corps of Engineers not being at all keen on the part of the average citizen of our country in spite of the unending labors of that highly efficient body of

J. Eliot Enneking Paints Summer's Charm



"THE VISTA"

By J. ELIOT ENNEKING

BOSTON—The small print gallery of Irving-Casson is being used for the first time in its existence to exhibit a group of oil paintings by J. Eliot Enneking. The canvases are small in size and with few exceptions represent the country near Mystic, Conn., where the artist has long enjoyed a summer studio and where he has tried in an unpretentious sort of way to depict the charm and beauty of nature as he found it.

Enneking paints in a broken impressionistic style very similar to that of his late father but less forceful in the use of colors. His landscapes are quiet, restful scenes of orchards and meadows, brooks, trees, stretches of blue water and farmhouses nestled among a leafy foliage. These he has painted with the hot sun pouring down or later in the day when shadows begin to fall, while the time of year is when nature is fully

clothed in her best Sunday dress—the glorious summer months.

Among the landscapes that make a good impression are "Afternoon Sun," a scene looking across the blue waters of a tidal harbor to a distant horizon broken by white sails of pleasure boats, while above, fleecy clouds float lazily across the sky; "The Vista," wherein one peers through an opening of dense foliage towards the declining sun; "The Village Church," painted with its white steeple almost lost in the surrounding tree growth, and "Late Afternoon," showing a village street that ends abruptly at a river's bank with a faint suggestion of blue hills in the far distance.

A great percentage of the pictures bear the red "sold" label, a tribute no doubt to the more recent ways of some artists in marking their prices low and allowing the buyer of moderate means and a love for beauty to enjoy some of the pleasures hitherto reserved only for his more financially successful brother. —S. W.

public servants in the nation's material progress.

But the army engineers persisted in the clearing of the High Bridge obstructions in the Harlem and finally pressed the municipal administration to the point where it had to take action and on March 13 the Board of Estimate voted to raze High Bridge and replace it with a siphon passing beneath the river. It was this action that has brought about the present protests, in the course of which it is to be noted no

word is uttered against the primary cause of it, the decree of the Corps of Engineers. If the action of the architects, engineers and parks and playgrounds society had been inaugurated two years ago the army engineers might have been prevailed upon to revoke their order. But the Corps of Engineers is not in politics, while our Board of Estimate is made to wear that mantle by party feeling. The agitation to "save" High Bridge appears to have been begun two years too late.

STUDIO NOTES

Jonas Lie, who has spent the last two years in the Adirondacks, will reside at the Sherwood Studios during his exhibition at the Ainslie Galleries.

On May 5 Leon Kroll will sail for Europe for an extended trip.

Helen M. Turner has been in New Orleans for several weeks on account of the illness and death of her sister.

Martha Walter is sailing for France the middle of April. She will go directly to Paris where she will teach painting at the Paris Branch of the New York School of Fine and Applied Art and will give a course of out-door painting in Brittany. A group of fifteen of her pictures have been invited for a rotary exhibition through the Middle West.

Ercle Cartotto, who has been in Buffalo making a portrait of Master Spencer Penn, son of Mr. Jefferson Penn of that city, has returned in time for his exhibition of portraits in silver point and other mediums at the Milch Galleries.

Theresa Bernstein, Lucile Howard and William Meyrowitz attended the opening reception of the exhibition of ten women painters at the Art Club, Philadelphia, on March 24.

One of G. L. Berg's marines was recently purchased for a prominent Western museum.

Pieter van Veen has left for Los Angeles where he will exhibit at the Stendahl Galleries. He will later tour southern California to paint the missions.

Maurice Braun has taken a house and studio at Lyme for the summer. He will

go there after his exhibition at Macbeth's, which opens April 17.

Joel J. Levitt has painted for Charles Northam Lee, 471 Park Ave., a picture called "A Valley in the Berkshire Hills." The keynote color of Mrs. Lee's apartment is heliotrope, and the scheme of the landscape is twilight purple.

Bertha Baxter's "Sunny Hillside" and "Cozy Corner" have been invited for the Art Week exhibition in Philadelphia. Her "Sails Drying," now on display at the Herron Institute, Indianapolis, has been invited for a year's rotary exhibition.

"The Buccaneers," by Frederick J. Waugh, has been acquired by Charles F. Adams, of Framingham, Mass.

Two etchings by A. C. Webb and Caroline H. Armington, included in the eleventh annual exposition of the "Gravure Originale en Noir" held under the auspices of the international society of that name in the Galeries Simonson, Paris, have been purchased for the municipal collection of Paris.

Two paintings, "Winter Morning" by Clarence Millet and "Indian Summer" by Marie Atkinson Hull, were sold from the third annual exhibition of the Southern States Art League in New Orleans.

"I have been taking THE ART NEWS for some time and feel that I cannot get along without it. It keeps one who lives by choice in the wonderland of California in touch with the art world of America and Europe."—Benjamin C. Brown, Pasadena, Cal.

OLD MASTERS' SHOW
DRAWS IN BOSTON

Vose Galleries Display Works of
Gainsborough, Stuart, Romney,
Raeburn, Lawrence and Others

BOSTON—The yearly exhibition of paintings by old masters and others has opened at the Vose Galleries, Boylston St., where it is proving a great attraction. This collection was sent here by the Tooth Galleries, New York. The artists represented include Daubigny, Corot, Stuart, Diaz, Gainsborough, Opie, Romney, Lawrence, Raeburn and Steen. Lhermitte, who is still painting in France, is also represented.

The entire end wall is devoted to a large three-quarter length portrait of the musician, Charles Frederick Abel, by Gainsborough. The hands are done with consummate skill. The sitter wears a gorgeous costume of embroidered velvet with lace cuffs. The cello in his hands afterward became the property of the painter. Two rustic scenes painted in 1920 by Lhermitte are notable in this unusual exhibition. The impression of sunlight as it strikes down upon the hay-fields is well rendered.

A small silvery tinted Corot is characteristic. The canvas by Diaz is a familiar motive of his: a deep forest plunged in luminous twilight. A Dutch interior by Jan Steen, painted about 1640, is a homely yet familiar scene of Dutch family life. A group of peasants are grouped around the center table, one man leaning over to light his pipe from a bowl of embers. Two of the persons in the picture are the artist and his wife.

The influence of Rembrandt is clearly shown in the strong lighting across the features of John Opie's portrait of a man. The hand on which the subject's chin rests is beautifully modeled.

Hanging alongside of the Opie portrait is one by Gilbert Stuart. It is "The Marquis of Waterford," a man in military costume. The deep blue of his coat contrasts with the brilliant crimson of his inner waistcoat. Sparkling buttons and jeweled orders ornamenting his dress add decorative touches of color. The technique is less free than we are accustomed to see in examples of his more mature work.

George Romney, whose paintings in recent years have commanded enormous prices, is represented by a portrait of a typical English beauty with the rather prosaic name of Anne Brown. Daubigny's "Setting Sun" is one of two of his landscapes in the exhibit. The golden glow of a sinking sun illumines the sky behind a row of tree tops and is repeated in the waters of a marshy foreground.

Three portraits, good examples each of Raeburn, Lawrence and George Watson, are also shown.

Marie Dieterle, a contemporary woman cattle painter of France, was a favorite pupil of Emile Van Marcke who in turn was the pupil and the successor of Troyon. Her "Cattle in the Meadows" reflects her training. —S. W.

Salon to Show Desbouts's Work

PARIS—This spring's Salon de la Nationale will include a retrospective display of the work of Desbouts in anticipation of his centenary, which comes in August.

OBITUARY

BENJAMIN WILLIAMS LEADER

Benjamin Williams Leader, landscape painter, died at his home in Guilford, Surrey. On March 12 he celebrated his ninety-second birthday.

Leader first exhibited at the Royal Academy in 1854, was elected an A. R. A. in 1883 and R. A. in 1898. He was exceedingly popular. He was awarded a gold medal at the Paris Exposition in 1889 and was made a Knight of the Legion of Honor. His "Valley of the Llugwy" is in the British National Gallery.

EARL OF PLYMOUTH

Robert George Windsor-Clive, Earl of Plymouth, died at his house in Great Cumberland Place, London, at the age of 66. Apart from his public work, Lord Plymouth took a keen interest in art. He was an active member of the National Art Collections Fund, a trustee of the National and Tate Galleries, and treasurer of the Contemporary Art Society. He was also a member of the Burlington Fine Arts Club, one of the consultative committee of the Burlington Magazine, and the author of a work on "John Constable, R.A." His collection of art works was extensive.

JOSHUA JAMES FOSTER

Joshua James Foster, noted authority on art, especially paintings in miniature, died at his home in Sutton, England. He served as a member of the British Committee at the international miniature show in Brussels in 1912.

WIMBORNE SELLING HIS OBJECTS OF ART

Sale of Mansion Leads to Dispersal of Collections of Old Masters, Porcelains and Textiles

LONDON—Parts of the art collection of Viscount Wimborne have been dispersed at Christie's as a result of his sale of Canford Manor, Wimborne. Paintings and drawings by old masters from his galleries and from those of the late F. L. Lampson and the late Asher Wertheimer constituted one sale. Among the pictures and prices at this were:

"Venetian Lady with a Knight," (32½x44½), Paris Bordon, £504; "Portrait of a Nobleman," (37x50), Giovanni Battista Moroni, £945; "Portrait of Charles Brandon, First Duke of Suffolk," (50½x39½), Hans Eworth, £1,050; "Portrait of Albemarle Bertie, Ninth Earl of Lindsey," (29½x24), Reynolds, £840; "L'Amour de Ville, ou L'Amour Coquet," a pair, (39x35), Coppel, £546; "Cocks Fighting," (67x63½), d'Hondecoeter, £945; "Farm Scene," (40x53), Van Ostade, 1643, £1,470; "Village Scene," (43x58½), Van Ruisdael, 1637, £1,680; "Dead Game in a Garden," (71x62), Jan Weenix, £672; "Portrait of David Garrick," (28x23), Reynolds, £787 10s; "Portrait of Dr. John Armstrong," (25½x24), Reynolds, 1755, £819.

At the sale of porcelains and tapestries of Viscount Wimborne, a famille-rose vase and cover, Kien-Lung, brought £997 10s; another famille-rose vase and cover of the same period, £441; a pair of famille-rose vases and covers, Yung-Ching, £1,008; a pair of globular vases and covers, Kien-Lung, £504; four Flemish panels of "The Seasons" after designs by Lucas Van Leyden in separate contemporary borders, £4,410; a Mortlake panel of "The Prodigal Son," XVIIth century, £525, and a marble statuette, "Cupid Bending His Bow," by Bouchardon, 1744, £3,570.

Sir Frank Short's Collection of His Own Prints at Auction

LONDON—Sir Frank Short's own collection of his etchings and engravings, practically complete and consisting of some 500 impressions, recently the property of C. Sterling Lee, of Wolverhampton, was sold at Sotheby's for £1,550. Among other prints and water-color drawings from various sources sold at the same time were: "A Sunset in Ireland," Sir F. Seymour Haden, £105; "Canongate Tolbooth," D. Y. Cameron, £90; "The Great Gantry, Charing Cross," Muirhead Bone, £90; "Somerset House," Muirhead Bone, £98; "View of Sydney in 1812," J. W. Lewin, £200. The sale of 306 numbers including the Short collection yielded £4,103, 13s.

At another sale a collection of 151 specimens of Martin ware, made between 1895 and 1905, was sold for £260.

At a sale of glass, fans and other objects, a pair of Waterford candlesticks brought £20; a pair of engraved wine glasses, £31; an Irish water jug marked "Waterloo, Co. Cork," £35; a Vernis Martin fan in ivory, Louise XIV period, £25; a fan with a garden scene of Louis XVI and Marie Antoinette renewing their vows after the birth of the Dauphin, from Marie Antoinette's collection, £30; a pair of polychrome delft plaques, £60.

Books from the library of Sir J. G. Thorold at Syston Park, Grantham, brought £4,527 at Sotheby's. A first edition of Swift's "Travels into Several Remote Nations of the World, by Lemuel Gulliver," 1726, was sold for £405. Fontaine's "Fables Choiesies," four volumes, Paris, 1755-9, brought £445.

"Millions" Paid for Autographs

BERLIN—At an auction of autographs at Henricis the feature was a letter from Beethoven to Theodor Koerner, poet, who glorified the wars of German Independence in 1813-15. Valued at 600,000 marks, it was sold for 9,100,000 as a result of a contest between two Viennese collectors. Next to this price was 4,200,000 marks for Wagner's manuscript of the first scene of "Tannhäuser." One of Goethe's letters to his daughter-in-law reached 820,000 marks.

FRANK T. SABIN

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Jan Steen (Twelfth Night)

Finest examples of old English and French Colour Prints, Mezzotints, etc., of the 18th Century. Choice Paintings by Old Masters. Original drawings, illuminated Manuscripts, miniatures, and especially fine and rare books.

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Only Address

Woman's Club Buys a Landscape by Berg



"MEMORIES" By G. L. BERG
Purchased by the Jersey City Woman's Club from a recent exhibition held in their club house by the Guild of American Painters.

THE KIRBYS RETIRE FROM AUCTION FIELD

[Continued from page 1]

Mr. H. H. Parke, who has been with the association since 1918, and others of the association's staff, including Mr. Arthur Swann who, as during the past eleven years, will have charge of the department of literature. With these will be associated Mr. Cortlandt F. Bishop, the well-known patron of art.

"Up to June 1 of this year the business of the association will be carried on as heretofore by the Messrs. Kirby and their staff, the sales being conducted by Mr. Thomas E. Kirby with the assistance of Mr. Bernet and Mr. Parke. On June 1, Mr. Thomas E. Kirby retires to seek a well-deserved rest after sixty-five years of an active and strenuous business career and to complete the writing of his reminiscences. Miss Lorenz, who has been with Thomas E. Kirby forty-five years, and for many years his private secretary and principal assistant in the association's business, retires to obtain relaxation from an excessively active business life and to collaborate with Mr. Thomas E. Kirby in preparing his reminiscences.

"Mr. Gustavus T. Kirby will resume the practice of the law but expects to devote a considerable part of his time to civic and philanthropic affairs, especially matters having to do with international sport. Mr. Thomas E. Kirby and Mr. Gustavus T. Kirby will act in an advisory capacity as to such sales as have been contracted for or are pending for the season of 1923-24."

Of the new members of the two incorporated bodies which will conduct the American Art Galleries after June 1, Mr. Bernet is especially well known to the art world, for practically his entire business life has been spent with that institution. He has long been Mr. Kirby's chief assistant, has acted as auctioneer at many important sales and as buying agent for some of the leading amateur collectors of the country. He is very popular in the art world, has a wide knowledge of art of all kinds and is an executive of tried ability over a long period of years.

Mr. Parke was in the art auction business in Philadelphia for years and previous to becoming associated with the American Art Association in 1918 was, for two seasons, head of an art auction establishment in Broadway at 22nd St.

Cortlandt Field Bishop, patron of art, connoisseur and expert in several branches of art, is a millionaire who lives at 15 East 67th St., and has a country home at Lenox, Mass. His collection of Japanese prints is one of the most important in the world and he has the finest private library of French books in New York. Mr. Bishop sailed for Europe on the *Paris* on March 29.

Furnishings To Be Dispersed

Edward P. O'Reilly announces for sale at the Plaza Art Auction Rooms, 5 East 59th St., on next Wednesday, Thursday, Friday and Saturday afternoons, a collection of artistic house furnishings including marbles, bronzes, tapestries, rugs, paintings, draperies and period furniture. Part of the collection is from a house at Montclair, N. J., and other items were consigned to the galleries by John Fennell, decorator.

Tillinghast Library Auction

A. W. Tillinghast's library with an extra illustrated encyclopedia of painters and other books is to be sold at the Metropolitan Art and Auction Galleries, 45 West 57th St., on next Friday and Saturday evenings. With the books will be sold painters' etchings and drawings by old masters including Rembrandt, Fragonard, Corot, Jacques, Van Dyck and Whistler.

Art Auctions and Exhibitions

AMERICAN ART GALLERIES

(Madison Avenue Block, 50th to 57th Streets.)
April 4, afternoon; April 5, afternoon and evening, and April 6 and 7, afternoons—The William Salomon collection and mansion at 1020 Fifth Avenue, New York city, constituting one of the most notable events of the art season, and comprising very valuable paintings by Watteau, Pater, Lancret, Boucher, Fragonard and others of the French XVIIIth century school, many of which were bought through René Gimpel or the firm of Gimpel and Wildenstein, as well as a number of Italian, Flemish and German primitives; French color engravings, a number from the famous Halsey collection; rare French and Renaissance bronzes, the majority procured through the famous antiquarian, Jacques Seligman, of Paris, and including examples by de Vries, Riccio, Bellano, and a series of bronze groups representing "The Labors of Hercules" by Giovanni da Bologna; beautiful old textiles and embroideries, among them the famous cope of Pope Sixtus; fine Isphahan, Ghiorde and other Oriental rugs of the XVIIth and XVIIIth centuries; a remarkable set of four Brussels tapestries signed by G. Van der Streeken and H. Reynders illustrating the "Triumphs of Scipio Africanus the Elder"; Italian marbles and terra-cottas from the ateliers of Andrea Della Robbia and others; Urbino majolica; old Dresden, Saxe and Hocht figurines; French sculptures, clocks and clock sets, chandeliers and other art objects; Italian Renaissance furniture—of special importance, a sacristy cabinet from the collection of Amadeus, King of Sicily—and extraordinary French furniture of the Louis XVth and XVIth periods consisting of salon, reception room and bedroom furnishings of a quality seldom, if ever, offered at public sale, with numerous tables and commodes mounted in ormolu, suites in Beauvais and Aubusson tapestry and many signed pieces by Rubenstuck, Jacques Cosson, Jean Goujon, Dufour, Reissner, Leonard Boudin, Lelan, Gouthiere and other celebrated cabinet makers. On free view from March 31.

ANDERSON GALLERIES

(Park Avenue and 59th Street.)
April 2 and 3, afternoons—Books relating to the birds of America collected by Dr. William C. Braislin, of Brooklyn. On free exhibition.
April 4 and 5, afternoons—Early American furniture and textiles with American and other glass, brass and other objects collected by Henry W. Lanier, of New York.
April 6 and 7, afternoons—Oriental rugs collected by the late Vitali Mayorkas, of Constantinople.

LA ROCHELLE ART GALLERIES

(Columbus Avenue at 75th Street.)
April 5, 6 and 7, afternoons—Paintings, tapestries, rugs and other objects of art including those from the Tetu, Chapin and Franken estates.

METROPOLITAN ART GALLERIES

(45 West 47th Street.)
April 5 and 6, evenings—Books from the libraries of A. W. Tillinghast and others, together with painters' etchings and drawings by old masters including Rembrandt, Fragonard, Gainsborough, Turner, Corot, Daubigny, Van Dyck and Whistler.

PLAZA ART GALLERIES

(5, 7 and 9 East 59th Street.)
April 4, 5, 6, and 7, afternoons—Artistic furnishings from a residence in Montclair, N. J., together with consignments from John Fennell, decorator, and other owners.

JAMES P. SILO AND SON

(40 East 45th Street.)
April 5, 6 and 7, afternoons—Arms and edged weapons, collection of George Leary, Jr. On exhibition from April 1.

Grand Central Sculpture Sales

At the Grand Central Galleries in the first week since the formal opening the average attendance has been 1,000 daily. Thirteen sculptures have been sold, including Bessie Potter Vonnoh's "Allegresse," Robert Aitken's "Tired Mercury," Chester Beach's "Swimming," Laura Gardin Fraser's "Snuff," Harriett W. Frishmuth's "Fantasie" and "Speed," and John Gregory's "Philomela." There were also sold Anna Vaughn Hyatt's "Tiger," "Rolling Bear" and "Panther," and three of Mario Korbel's bronzes, "Small Torso," "Iris" and "Flower."

Leary Collection To Be Sold

Easter Sunday will be celebrated in the Fifth Avenue Art Galleries, East 45th St. and Vanderbilt Ave., with the opening of the exhibition of ancient and modern weapons from the private armory of George Leary, Jr., of 1053 Fifth Ave. The collection includes etched weapons and cross-bows, rare pistols and modern revolvers, and it will remain on view during the week. It will be sold at auction by James P. Silo on the afternoons of April 5, 6 and 7, each session beginning at 2.30 p. m.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

PARIS

The case of the Russo-Polish sculptor Sokolnicki may, in some respects, be compared with that of Benvenuto Cellini whose many trials down to sojourn in a dungeon, though they brought interruption to his labors, far from impairing his faculties, improved them. Sokolnicki returned to Paris only two years ago after six years of war and revolution in Russia during which he was unable to devote an instant of his time to his art, yet he is ready, notwithstanding, with a considerable array of fine sculpture, as though to endorse the theory of George F. Watts that an artist—a real one—can always make up for time lost to his art by other claims, if his thought remains directed towards it.

Sokolnicki promises to become a leading portraitist of type. The circumstance that so great an authority in art as M. Solomon Reinach has sat to a sculptor still young in reputation should be sufficient justification for this augury. Sokolnicki has indeed a fine knack for revealing and emphasizing qualities of personality through a firm, severe technique. Thus we find M. Reinach expressive of intellectual power. His portrait is a piece of thought. Contrastingly, the bust of the Marquis de Castellane, the Count d'Orsay of our generation, makes an appeal analogous to the pompous sculptures of the French XVIIIth century in its demonstration purely of exterior. Other portraits whose aim was the concentration upon the subject the art demands, included those of Princes Constantin Radziwill and Wolkonsky, Princess L. Mr. Henri Rossi, et al. That Sokolnicki can extend his field was evidenced by a large bronze of "Adam after the Fall" of restrained emotion and irreproachable execution, among other works of imagination.

A finely simple clay figure of an athlete by Lamourdedieu, and pictures by G. Barrière, Paul Morchain and P. J. Tranchant completed this exhibition held at the Galerie A. Quinzaine, 55 rue de Lisbonne.

Mr. Celso Lager's display at the Galerie Percier, rue La Boétie, was a Salmagundi of Picasso-Modigliani-Utrillo-Vlaminck served cold.

Pictures regarded as curiosities rather than as works of art seem to be the fashion. This, at any rate, was the ruling object at an exhibition in aid of a charity, representative of men and manners in the Romantic period, organized by the Marquise de Ganay at M. Jean Charpentier's house, opposite the Elysée. Nearly all the items had been loaned by distinguished private collectors and included specimens by Delacroix, Isabey, Daumier, Baron Gros, Ingres, Bonington, Corot, Chassériau, Paul Delaroche, Devéria, the French Frith, Eugène Lami, Géricault, Millet, Tassaert, Taunay, Winterhalter, Horace Vernet, the mysterious Emile Deroy, who is supposed to have painted but four pictures in his life, two of which are known and are good as was testified by his portrait here of Baudelaire in his youth, and the quaint and charming Alfred de Dreux, painter of horses and horsewomen, whose little study of a "Groom avec un cheval" showed him in a particularly natural vein.

The mentality of the humorist artist must be considered in a special light like that of the animal painter we spoke of the other day. But of the two the "humorist," catering as he does for popular-

ity, is far the less sincere. The evolution of humor is an ever attractive study. That it is at the present moment at a very low ebb in France is evidenced by the exhibition of Artistes Humoristes in the rue La Boétie crowded with visitors on the hunt for amusement the artists make a dismal effort to satisfy, and which, as I hope for the sake of the public's mentality, they generally fail to do. The one exception is the sculptor Pierre Falké, whose little glazed and colored terra-cotta figurines representative of pavement waifs are very pages out of Dickens. Why don't other artists get into life as Falké does? Probably because they can't. Is it not their first business to learn it? "Realism?" you say. No, not realism, but reality, for the trouble about the realist is not that he is too real, but that he is not real enough.

To return to my man. I recall an old woman, her little doubled-up rag of a body straining at a hand-cart top-heavy with its pile of wretched goods and chattels, helped in her pitiful toil by a little dog panting along by her side with its tongue out—and the whole thing could be put into a hand satchel. Again: tattered, beaming, giggling old Darby-and-Joan pair locked in each other's arms, with remnants of shoes their feet are shuffling along to the tune of some dance-music one can positively hear. A sketch by the great English draughtsman, Phil May (of regretted memory), this. And Rodin's "Baiser," I tell you, is not superior. Also: an old peddler who twists jokes and gallantry into the posies of violets he sells fair purchasers. Anon, a tramp sleeping the sleep of the righteous, mixed up with a sheep dog like unto him as a twin, done in clay colorless as the mother mud which is their couch and their clothing. Art this, yes, because life. Originality this, because true. Amusing this, because natural. And satisfactory all of it to a Rembrandt, a Hogarth, a Goya.

The fallacy of grouping a medley of artists under one ensign was exemplified on several occasions this past week. One instance was the annual display of a society of painters who claim to paint modern Paris. A filip to this usually rather monotonous show had been devised by extending invitations to celebrities like Forain, Guillaumin, Monet, and competences like Luce, Marquet, Lebourg, Steinlen, Signac—rather a dangerous proceeding as such men are apt to extinguish all around them. They failed, however, to do so in the case of the Japanese artist Foujita, than whom no Parisian has ever put more poetry into Paris. I noticed the catalogue gave the prices of the exhibits. Will the critic also be expected to mention them?

At a group-show whose excuse is "Snow" Flandrin proved himself brilliant in the rendering of taxicabs racing across the Place de la Madeleine and in a winter-sports picture, modern parallel to Van Goyen's and Jongkind's skaters. Singular contrasts between efficiency (as represented by Guillaumin, Charlot, Lebourg, Luce, Marquet, Renefer and Zingg) and inefficiency was a defect at this display held at the Galeries Reitlinger, rue La Boétie.

Among other recent group-affairs was a handful of contemporary work offered to a prospective enthusiast at the collective price of 100,000 francs the lot, and another with the motto "Ni fauves, ni pompiers." —Muriel Ciolkowska.

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LONDON

Those who visit the Leicester Galleries (and these galleries are like Rome, in that most roads seem to lead to them for those who are interested in modern art) will be familiar with the bust of "Meum Stewart" by Epstein, which for some time past has formed a feature of interest in the rooms. This has now been purchased by the Manchester corporation for the City Gallery.

Sir Frederic Kenyon, director of the British Museum, has expressed himself as greatly impressed by the splendid buildings in which the various cities of the United States house and exhibit their public collections, and has suggested that museum curators on this side might derive very considerable advantage from visiting the States with a view to glean-
ing hints, not only in regard to the edifices themselves but also in connection with the manner in which exhibits are displayed.

An interesting announcement is that regarding the commission accepted by Frank Brangwyn to design the new wing to the Selfridge store in Oxford Street. I understand that there will be an open courtyard in the center of the building, an innovation for a London shop. If more firms would adopt the admirable expedient of calling in a distinguished architect and painter for the embellishment of their premises, there would be fewer ignoble buildings to mar the beauty of our great shopping thoroughfares.

The Grosvenor Galleries are continuing their plan of devoting a room apiece at their shows to the work of a separate artist. Thus at their present exhibition Harold Knight (one has to fight against the temptation to describe him as "the husband of Laura Knight," a most invidious method of referring to this really most able artist), occupies one room with some striking portraits and well executed landscapes, while the three others are given over respectively to Fairlie Har-
mar, Charles Cundall and Horace Mann Livens. As no doubt these artists realize, a single show, exhibiting a comprehensive selection of a man's work, tells the public a hundredfold more about him than a dozen at which he shows but a couple or so of his paintings. Mr. Livens' pictures of London, for instance, have been known from numerous shows, but the present exhibition will serve to many a visitor as a revelation of his grip of the subject. He has something fresh to tell about London even to the most confirmed Cockney, for he sees it with the artist's eye and sets it down with the artist's touch.

Cincinnati

The Duveneck Society, a group of men banded together in the lifetime of Frank Duveneck to advance his ideals of art, has its seventh annual exhibition at the Museum of Art. One of the most important pieces shown is a still life which he painted in Venice in the 'seventies, a superb and brilliant addition to the gallery of his work which he himself gave to the Museum. Other paintings shown are by John Weis, William Wiessler, Jacob Kunz, Benjamin Miller, John D. Wareham, E. T. Hurley, Stephen Alke, J. R. Hopkins, Randolph Coats, Edward C. Volkert and J. H. Sharp. There also are sculptures by Ernest Bruce Haswell.

Also at the museum is an exhibition of prints and books selected to show the history and development of engraving. It includes examples of the work of Pleyden-
wurff and Wohlgemuth, with whom Dürer served his apprenticeship.

Another show is that of Egyptian scenes by John Rettig, in the Traxel Galleries. These, consisting of water colors and numbering about 200, were made thirty years ago. They constitute almost a panoramic view of the Nile. In color they are quite different from Mr. Rettig's later work for, as he says, they were done before the present usages of color were developed.

Terre Haute, Ind.

The Art Association of Terre Haute, coöperating with Carson Pirie Scott & Company, Ben K. Smith, representative, has just closed a successful week's exhibition of 100 American paintings. Among the out-of-town guests who made speeches were Dudley Crafts Watson, Oliver Dennett Grover, Joseph Birren, Pauline Palmer and Walter Ufer. The paintings were hung in the Emeline Fairbanks Memorial Library.

SAN FRANCISCO

At the San Francisco Museum of Art is now hanging an exhibition comprising almost 250 canvases by the Russian, Ivan Kalmykoff. In artistic value as in interest it ranks among the best showings secured by Director Laurvik for the Palace of Fine Arts. These paintings, broadly yet never carelessly handled, display sure command in each of the mediums employed. He has the Oriental love of color, but carefully restrained. He has a splendid sense of composition, and a command of technique. He has no point of contact with Bolshevism in art. He is a birch woods full of sunlight and the glowing leafage of autumn, and river scenes such as his "Volga Before the Storm," with its gloriously golden clouds. And there is a picture full of subdued and mystical beauty, "The Under-
Sea Kingdom of the Sea Nymphs," nude figures dimly seen through the green of the water. There are color and rhythm in his landscapes, poise, motion, life, in his figures. In his handling of the crowds which fill in startling detail some of his larger canvases, Kalmykoff is at his best. "After the Grand Re-
view, Moscow," shows the great square with the troops just breaking ranks and departing. At the right is the Czar's pavilion, with the police endeavoring to hold back the people who are eager to come closer to their ruler.

Kalmykoff's first exhibition took place in Moscow in 1888. He was one of the founders of the Moscow Association of Artists. In 1911 he became an Academician. The greater number of his canvases are now owned in Italy—King Victor Emanuel possesses three—and many in Paris. On his way to the United States he has exhibited in Peking, Shanghai, Hongkong, Tientsin; and in the cities of Japan, the Philippines, Siam, Java, and in the smaller islands of Sumatra as far as New Guinea; in British India, and in Hawaii. He also painted in all these places, so that his exhibition—filling five large galleries—reflects the wide extent of his travels. He will remain in Berkeley, as a permanent member of that colony of art refugees from the Orient.

In connection with the display of Kalmykoff's work, two younger Russian artists are showing at the Palace of Fine Arts, Sergei Scherbakov and N. Nedashkovsky. It is, perhaps, a mistake to show their less matured product in such close competition with the work of Kalmykoff. Neither artist has yet really found himself or clearly seen his goal.

Artists and art patrons of Berkeley have formally organized as the California League of Fine Arts. Bernard Maybeck, architect, designer of the Palace of Fine Arts in San Francisco, is president; Perham Nahl, artist and instructor, vice president; Dr. Carol Aronovici, second vice president. Plans are already under way for the first exhibit of the new league.

Memphis

Twenty-three pictures of Italian lakes and Swiss landscapes by Charles C. Curran are being shown at the Brooks Memorial Gallery.

A group of pictures from the last annual display of Chicago artists is also on view at the gallery, and forty pencil drawings by Alfred Hutty of Woodstock and other scenes are exhibited in the print room.

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NEW ORLEANS

Recent paintings by Ellsworth Woodward are on exhibition at the Newcomb College Gallery.

An exhibition of paintings at Stern's Art Rooms contains representative examples of such American painters as William Keith, Max Weyl, Walter Hartson, Gustave Wolff, Luis Graner and George H. McCord.

Former students of Tulane University have organized and appointed a committee of which Professor Pierce Butler, dean of Newcomb College, is chairman, for the purchase and housing of ten portraits of members of the original Tulane College faculty which are from the brush of William Woodward (retired), who was a professor in the university for more than thirty years. At the request of the student committee the appraisal of the portraits was made by Dr. I. M. Cline, art collector, and Charles W. Boyle, curator, Delgado Museum. Professor Woodward will devote his time henceforth to landscape and portrait painting.

Several paintings have been sold from the exhibition of the Southern States Art League at the Museum, among which are: "Indian Summer" by Mrs. M. A. Hull, "Winter Morning" by Clarence Millet, "Grey Skies" by W. P. Holt, "Whisperings of Nature" by Julia Massie, "Shadows of a Cloud" by Mrs. Walter B. Ratcliff, "Autumn at Montclair" by Adolph Kronengold, "Zinnias" by Mrs. Edward Karrow, and the "Bishops Gate" by May Paine.

—I. M. C.

Lynchburg, Va.

At the twelfth annual art exhibition conducted by the Randolph Macon Woman's College paintings by Robert Henri, Alpheus Cole, Harry A. Vincent, C. R. Patterson, Leon Kroll, William Starkweather, Roy Brown and Ernest L. Ipsen were shown.

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INDIANAPOLIS

Preliminary organization of a permanent alumni association of the art school of the John Herron Art Institute was effected at a "palette supper" held in the sculpture room of the Herron Museum. William Forsyth was elected president. Mr. Forsyth was a student in the first school of art established in Indiana in 1878, and was a teacher in others. J. Arthur MacLean, director of the Art Institute; Evans Woolen, president of the Art Association of Indianapolis; Mr. Forsyth, Miss Edna Mann Shover, principal of the present art school, and Thomas Eddy Tallmadge, president of the alumni association of the Chicago Art Institute, made addresses. Eight large medallions painted by students in the advanced class in design adorned the walls of the hall for the supper, students gave a tableau and entertaining acts and provided music.

Paintings selected from the sixteenth annual exhibition by Indiana artists and craftsmen, which will be closed at the Art Institute on April 1, will be sent on tour over the state. The Indiana Federation of Clubs is co-operating in the movement. Enough requests have been made to keep the exhibit in circulation one year.

Clement Truckess, who went from the Herron Art School a month or so ago to study in New York, and Miss Dorothy Vail, also from the Herron school, who is in her second year at the Art Students' League, have succeeded there in having their work chosen as two of the best three examples put up at the month's course.

Miss Anna Hasselman, a curator of paintings at the Art Institute, has returned from a visit in South Carolina on a plantation owned by Mr. and Mrs. Jacqueline Holliday, of Indianapolis. She spent a short time in Charleston.

Mrs. B. W. Stoddard, teacher of art in the public schools and of handicraft classes at the Young Women's Christian Association, has undertaken to teach art also in the Indiana Central College.

Otto Stark had a retrospective exhibition in his studio, 1722 North Delaware street, on the occasion of the March studio visit of the art section of the Woman's Department club.

—Lucille E. Morehouse.

Cleveland

Three small terra-cotta heads of Buddha, recently purchased by the Cleveland Museum, make the first exhibit of Gandharan art to be shown here. A fourth head of the same set has gone to the Pennsylvania Academy of the Fine Arts.

These little heads, not more than five and a half inches in height, represent a chapter in the world's art history which is only beginning to be studied in its relation to the art of other nations. Graeco-Buddhist, Indo-Greek or Indo-Bactrian art, as it is variously designated, arose after the conquest of India by Alexander the Great in 326 B. C.

Persian and Indian miniatures, carved turquoise and other Tibetan jewelry, a fragment of a XVIth century Kirman carpet given by M. Stora, of Paris, and an XVIIIth century Soumak rug, purchased not long since, are other features of the newly arranged display.

F. Allen Whiting, director, and I. T. Frary, publicity director, will attend the convention of the American Association of Museums, of which Mr. Whiting is president. The meeting will be held in Charleston, S. C., April 4 to 6, and will be a celebration of the 150th anniversary of the Charleston Museum, the first in the United States. —Jessie C. Glasier.

Minneapolis

Several mummified cats from ancient Egypt, acquired in Cairo in 1887, have been given to the Minneapolis Institute of Arts by Mrs. George Chase Christian. The bodies of the animals are swathed in linen. Cats were among the sacred animals in the country of the pharaohs. E. S. McGowan has lent to the Institute a mummified hawk which has been placed in the Egyptian room along with the cats.

CHICAGO

To view six exhibitions at the Art Institute in an afternoon is a test of a liberal mind. The greatest of these is the Third International Exhibition of Water Colors to which praise can be given generously for its variety, sanity and beauty. There are 445 water-color paintings from the United States, Great Britain, Sweden, France, Austria, Germany, Spain, and Norway. Nearly three-fourths are by American artists, and of these Frank W. Benson and Childe Hassam have galleries of about thirty pictures each.

The idea of one-man shows by Benson and Hassam is excellent, as the personal collections introduce these men at their best. Their displays have a quiet harmony that breaks the kaleidoscopic effect of walls of drawings by different men and women in which each urges its own individuality on the viewer. Benson's sketches range from New England to Nassau in subject material. Never has he revealed so varied a range of his adventurous days from the "End of Timberline, Mt. Hood," "Newburgh Elm," "Rockport" and "Appledore" to the glimpse of "Michigan Avenue" in Chicago. Now alive they are, how sparkling in the revelation of an artist painting what he likes!

Joseph Pennell has sketched eight compositions comprising "Steel," "Building," "Lights Coming Out," "Red Sunset," "Snow" and "Last Lights." Chauncey F. Ryder's sketches of the surf and shore present him amiably. William Ritschel's six impressions of Tahiti compose a memorable group. Wyncie King, Nellie A. Knopf, Clarence R. Johnson, Mary Nicholena MacCord, J. Lars Hoftrup, W. Emerson Heitland, Hilda Belcher, Dudley Murphy, Nelly Littlehale Murphy, Charles Hopkinson, George (Pop) Hart, John R. Frazier, Paul Gill, George Pearse Ennis, William Clusmann, John E. Costigan, John F. Carlson, Eliot Clark, Edward Dufner, George Elmer Browne, A. F. Brooks, Sandor Bernath, Clifford Addams, Philip Little, Carl R. Krafft, Hobart Nichols, Frederick V. Poole, Alice Schille, A. Conway Peyton, Helen Seyffert, Charles Woodbury and William C. Watts are well represented.

In the cosmopolitan American gallery there is a strong painting of a gypsy woman and infants, "Motherhood," by Hans Larwin, an Austrian who has won first honors in Vienna. From Great Britain are pictures by Laura Knight, W. Lee-Hankey, William Walcott, W. G. De Glehn, R. J. Enraght Moony, George Spencer Watson and others. Blamire Young sends two pictures from Australia. France adds a piquant note in the illustrations by Edmund Dulac and various drawings by A. E. Marty, Edouard Benito, Jeanne Simon, Raymond Bigot and Pierre Brissaud. Italy is represented by Marco Myo, Norway by paintings recently done in the land of the fjords by Sigurd Skou, and Spain by a sketch of a bull ring by Roberto Domingo, of Barcelona.

Germany is represented by pictures by the late Hans von Bartels, and the work of Max and Melitta Clarenbach, Julius Dix, Walter Ditz, Raoul Frank, Bernard Gobiet, Alfred Hagel and Carl Longhammer. There is a Dusseldorf representation by Heinz Wever, Fritz Reuter, Leo Poeten, and Adolf Munzer, and Berlin is represented by Ernest Oppler, who sketches Pavlova and the Russian ballet. From Sweden and especially from Stockholm there are many pictures of good taste and not a few that are beautiful. The artists are Bergman, Burmeister, Hillgren, Hermelin, Elgstrom, Cardell-Ericsson, Nyblom, Lindroth, Osterlund, Helmer and Masolle.

Arthur Carles' paintings of the nude constitute a special exhibition in a gallery with the sculpture of Alfeo Faggi and Lucy Perkins Ripley. Mr. Carles is a realist and believes in color. It is the first time that Lucy Perkins Ripley has exhibited here. Her decorative treatment of sculpture adds to its attractiveness. Alfeo Faggi's portrait of Yone Noguchi is one of his best works.

The Arts Club Gallery at the Institute is filled with a retrospective showing of drawings by Pablo Picasso. Many are quaint and puzzling, illustrating the vagaries of his original mind.

The Camera Club exhibition of artistic photographs has drawn large and appreciative crowds.

George Connor, a graduate of the architectural department of the Armour Institute of Technology, has received the highest averages of the 470 applicants taking entrance examinations for the School of Architecture at the Beaux Arts in Paris. The first three men of highest averages were Americans. Lance E. Gowen, University of California, stood second, and Gordon McCormick, of Princeton, third. Frenchmen were fourth and fifth. There are only sixty-two vacancies available for the 470 applicants and of these, according to the Beaux Arts rules, forty-five places will go to Frenchmen and seventeen to foreigners. —Lena May McCauley.

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WASHINGTON

The Phillips Memorial Gallery has been hung with French pictures exclusively for the remainder of the season and the effect is very fine. Works by Monet, Sisley, Fantin-Latour, Isabey, Monticelli, Pissarro, LeSiderer, Degas, Corot, Delacroix, Chardin, André, Volon, Daumier, Guys, Decamps, Boudin and Puvis de Chavannes are shown, the last represented in the large original sketches which were made for the mural paintings at Marseilles. The walls of the Gallery have been given a new covering of a soft gray tone, which shows the rich coloring of the French pictures to the best advantage. The Gallery is open three afternoons in the week, until its close during the summer months.

Evidence of the excellent work that is being accomplished by the government's Americanization School in Washington is shown in the exhibit of foreign arts and handicrafts, representing many different nationalities, at the Art Center. Among the students contributing are Italian, Greek, Hungarian, Chinese, Armenian and Russian. There are oil paintings, baskets, rugs, pottery, jewelry, lace, costumes, and toys, showing much artistic talent. One piece of original pottery is signed Anton Lang. It was brought from Oberammergau by a visitor to the Passion Play. The school now numbers nearly 1,000 students.

There is a collection of wood-block prints by Helen Hyde at the Public Library, shown under the auspices of the American Federation of Art. Helen Hyde spent years in Japan, studying the art of the Kano school, but her work is original in design.

One of the most comprehensive and attractive shows among the many that have been seen in the Atrium of the Corcoran Gallery of Art, is the collection of water colors by Lester Stevens, who won the fourth W. A. Clarke prize at the last biennial. Mr. Stevens lives in Rockport, which furnishes his themes—rocks, boats and village scenes. He uses gray paper and paints in tempera, which gives the effect of pastel.

Three notable paintings have been lent to the National Gallery of Art by the widow of Hannis Taylor, who obtained the pictures when he was United States Minister to Spain. They are "The Fortune Teller" by Correggio, "A Lady Dressed as a Queen" by Tintoretto, and "The Death of Lucretia" by Guido Reni. Two pictures by Thomas Moran have also been lent by the artist, now in his eighty-sixth year: "Spectres of the North" (icebergs) and "Shoshone Falls, Idaho."

Robert Fulton Logan was very successful in his exhibition in Washington, making a number of sales of his prints and receiving orders for silver print portraits. The Library of Congress has obtained several of his etchings for its permanent collection. —Helen Wright.

St. Louis

The St. Louis Art League and the St. Louis Artists' Guild have invited representatives of other art organizations to participate on the evening of March 31 in an informal discussion of art and its possibilities in relation to a local bond issue of \$87,000,000. The improvements proposed offer great possibilities for municipal beautification.

April 23 has been selected as Art League day at the Chase Hotel.

The Madison School is showing thirty paintings by local artists lent by the St. Louis Art League and also treasures gleaned from the homes of the pupils. These objects represent eleven nationalities, including Japanese and Chinese. The Art League intends to send the paintings to other community centers for display.

Victor Holm will design the memorial to be erected at LeClaire, Ill., in memory of N. O. Nelson, once a resident of St. Louis, who died recently in Los Angeles. Nelson's love for children and nature will be depicted.

The St. Louis Artists' Guild is exhibiting designs made by Marguerite Breen for costumes for amateur theatrical productions in St. Louis covering about ten years. —Mary Powell.

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LONDON

Those who visit the Leicester Galleries (and these galleries are like Rome, in that most roads seem to lead to them for those who are interested in modern art) will be familiar with the bust of "Meum Stewart" by Epstein, which for some time past has formed a feature of interest in the rooms. This has now been purchased by the Manchester corporation for the City Gallery.

Sir Frederic Kenyon, director of the British Museum, has expressed himself as greatly impressed by the splendid buildings in which the various cities of the United States house and exhibit their public collections, and has suggested the museum curators on this side might derive very considerable advantage from visiting the States with a view to glean hints, not only in regard to the edifices themselves but also in connection with the manner in which exhibits are displayed.

An interesting announcement is that regarding the commission accepted by Frank Brangwyn to design the new wing to the Selfridge store in Oxford Street. I understand that there will be an open courtyard in the center of the building, an innovation for a London shop. If more firms would adopt the admirable expedient of calling in a distinguished architect and painter for the embellishment of their premises, there would be fewer ignoble buildings to mar the beauty of our great shopping thoroughfares.

The Grosvenor Galleries are continuing their plan of devoting a room apiece at their shows to the work of a separate artist. Thus at their present exhibition Harold Knight (one has to fight against the temptation to describe him as "the husband of Laura Knight," a most invidious method of referring to this really most able artist), occupies one room with some striking portraits and well executed landscapes, while the three others are given over respectively to Fairlie Harman, Charles Cundall and Horace Mann Livens. As no doubt these artists realize, a single show, exhibiting a comprehensive selection of a man's work, tells the public a hundredfold more about him than a dozen at which he shows but a couple or so of his paintings. Mr. Livens' pictures of London, for instance, have been known from numerous shows, but the present exhibition will serve to many a visitor as a revelation of his grip of the subject. He has something fresh to tell about London even to the most confirmed Cockney, for he sees it with the artist's eye and sets it down with the artist's touch.

—L. G.-S.

Cincinnati

The Duveneck Society, a group of men banded together in the lifetime of Frank Duveneck to advance his ideals of art, has its seventh annual exhibition at the Museum of Art. One of the most important pieces shown is a still life which he painted in Venice in the 'seventies, a superb and brilliant addition to the gallery of his work which he himself gave to the Museum. Other paintings shown are by John Weis, William Wiessler, Jacob Kunz, Benjamin Miller, John D. Wareham, E. T. Hurley, Stephen Alke, J. R. Hopkins, Randolph Coats, Edward C. Volkert and J. H. Sharp. There also are sculptures by Ernest Bruce Haswell.

Also at the museum is an exhibition of prints and books selected to show the history and development of engraving. It includes examples of the work of Pleydenwurff and Wohlgemuth, with whom Dürer served his apprenticeship.

Another show is that of Egyptian scenes by John Rettig, in the Traxel Galleries. These, consisting of water colors and numbering about 200, were made thirty years ago. They constitute almost a panoramic view of the Nile. In color they are quite different from Mr. Rettig's later work for, as he says, they were done before the present usages of color were developed.

Terre Haute, Ind.

The Art Association of Terre Haute, cooperating with Carson Pirie Scott & Company, Ben K. Smith, representative, has just closed a successful week's exhibition of 100 American paintings. Among the out-of-town guests who made speeches were Dudley Crafts Watson, Oliver Dennett Grover, Joseph Birren, Pauline Palmer and Walter Ufer. The paintings were hung in the Emeline Fairbanks Memorial Library.

SAN FRANCISCO

At the San Francisco Museum of Art is now hanging an exhibition comprising almost 250 canvases by the Russian, Ivan Kalmykoff. In artistic value as in interest it ranks among the best showings secured by Director Laurvik for the Palace of Fine Arts. These paintings, broadly yet never carelessly handled, display sure command in each of the mediums employed. He has the Oriental love of color, but carefully restrained. He has a splendid sense of composition, and a command of technique. He has no point of contact with Bolshevism in art. He is a birch woods full of sunlight and the glowing leafage of autumn, and river scenes such as his "Volga Before the Storm," with its gloriously golden clouds. And there is a picture full of subdued and mystical beauty, "The Under-Sea Kingdom of the Sea Nymphs," nude figures dimly seen through the green of the water. There are color and rhythm in his landscapes, poise, motion, life, in his figures. In his handling of the crowds which fill in startling detail some of his larger canvases, Kalmykoff is at his best. "After the Grand Review, Moscow," shows the great square with the troops just breaking ranks and departing. At the right is the Czar's pavilion, with the police endeavoring to hold back the people who are eager to come closer to their ruler.

Kalmykoff's first exhibition took place in Moscow in 1888. He was one of the founders of the Moscow Association of Artists. In 1911 he became an Academician. The greater number of his canvases are now owned in Italy—King Victor Emanuel possesses three—and many in Paris. On his way to the United States he has exhibited in Peking, Shanghai, Hongkong, Tientsin; and in the cities of Japan, the Philippines, Siam, Java, and in the smaller islands of Sumatra as far as New Guinea; in British India, and in Hawaii. He also painted in all these places, so that his exhibition—filling five large galleries—reflects the wide extent of his travels. He will remain in Berkeley, as a permanent member of that colony of art refugees from the Orient.

In connection with the display of Kalmykoff's work, two younger Russian artists are showing at the Palace of Fine Arts. Sergei Scherbakov and N. Nedashkovsky. It is, perhaps, a mistake to show their less matured product in such close competition with the work of Kalmykoff. Neither artist has yet really found himself or clearly seen his goal.

Artists and art patrons of Berkeley have formally organized as the California League of Fine Arts. Bernard Maybeck, architect, designer of the Palace of Fine Arts in San Francisco, is president; Perham Nahl, artist and instructor, vice president; Dr. Carol Aronovici, second vice president. Plans are already under way for the first exhibit of the new league.

—Harry Noyes Pratt.

Memphis

Twenty-three pictures of Italian lakes and Swiss landscapes by Charles C. Curran are being shown at the Brooks Memorial Gallery.

A group of pictures from the last annual display of Chicago artists is also on view at the gallery, and forty pencil drawings by Alfred Hutt of Woodstock and other scenes are exhibited in the print room.

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NEW ORLEANS

Recent paintings by Ellsworth Woodward are on exhibition at the Newcomb College Gallery.

An exhibition of paintings at Stern's Art Rooms contains representative examples of such American painters as William Keith, Max Weyl, Walter Harrison, Gustave Wolff, Luis Graner and George H. McCord.

Former students of Tulane University have organized and appointed a committee of which Professor Pierce Butler, dean of Newcomb College, is chairman, for the purchase and housing of ten portraits of members of the original Tulane College faculty which are from the brush of William Woodward (retired), who was a professor in the university for more than thirty years. At the request of the student committee the appraisal of the portraits was made by Dr. I. M. Cline, art collector, and Charles W. Boyle, curator, Delgado Museum. Professor Woodward will devote his time henceforth to landscape and portrait painting.

Several paintings have been sold from the exhibition of the Southern States Art League at the Museum, among which are: "Indian Summer" by Mrs. M. A. Hull, "Winter Morning" by Clarence Millet, "Grey Skies" by W. P. Holt, "Whispering of Nature" by Julia Massie, "Shadows of a Cloud" by Mrs. Walter B. Ratcliff, "Autumn at Montclair" by Adolph Kronengold, "Zinnias" by Mrs. Edward Karrow, and the "Bishops Gate" by May Paine.

—I. M. C.

Lynchburg, Va.

At the twelfth annual art exhibition conducted by the Randolph Macon Woman's College paintings by Robert Henri, Alpheus Cole, Harry A. Vincent, C. R. Patterson, Leon Kroll, William Starkweather, Roy Brown and Ernest L. Ipsen were shown.

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INDIANAPOLIS

Preliminary organization of a permanent alumni association of the art school of the John Herron Art Institute was effected at a "palette supper" held in the sculpture room of the Herron Museum. William Forsyth was elected president. Mr. Forsyth was a student in the first school of art established in Indiana in 1878, and was a teacher in others. J. Arthur MacLean, director of the Art Institute; Evans Woollen, president of the Art Association of Indianapolis; Mr. Forsyth, Miss Edna Mann Shover, principal of the present art school, and Thomas Eddy Tallmadge, president of the alumni association of the Chicago Art Institute, made addresses. Eight large medallions painted by students in the advanced class in design adorned the walls of the hall for the supper, students gave a tableau and entertaining acts and provided music.

Paintings selected from the sixteenth annual exhibition by Indiana artists and craftsmen, which will be closed at the Art Institute on April 1, will be sent on tour over the state. The Indiana Federation of Clubs is co-operating in the movement. Enough requests have been made to keep the exhibit in circulation one year.

Clement Truckess, who went from the Herron Art School a month or so ago to study in New York, and Miss Dorothy Vail, also from the Herron school, who is in her second year at the Art Students' League, have succeeded there in having their work chosen as two of the best three examples put up at the month's course.

Miss Anna Hasselman, a curator of paintings at the Art Institute, has returned from a visit in South Carolina on a plantation owned by Mr. and Mrs. Jacquelin Holliday, of Indianapolis. She spent a short time in Charleston.

Mrs. B. W. Stoddard, teacher of art in the public schools and of handicraft classes at the Young Women's Christian Association, has undertaken to teach art also in the Indiana Central College.

Otto Stark had a retrospective exhibition in his studio, 1722 North Delaware street, on the occasion of the March studio visit of the art section of the Woman's Department club.

—Lucille E. Morehouse.

Cleveland

Three small terra-cotta heads of Buddha, recently purchased by the Cleveland Museum, make the first exhibit of Gandharan art to be shown here. A fourth head of the same set has gone to the Pennsylvania Academy of the Fine Arts.

These little heads, not more than five and a half inches in height, represent a chapter in the world's art history which is only beginning to be studied in its relation to the art of other nations. Graeco-Buddhist, Indo-Greek of Indo-Bactrian art, as it is variously designated, arose after the conquest of India by Alexander the Great in 326 B. C.

Persian and Indian miniatures, carved turquoises and other Thibetan jewelry, a fragment of a XVIIIth century Kirman carpet given by M. Stora, of Paris, and an XVIIIth century Soumak rug, purchased not long since, are other features of the newly arranged display.

F. Allen Whiting, director, and I. T. Frary, publicity director, will attend the convention of the American Association of Museums, of which Mr. Whiting is president. The meeting will be held in Charleston, S. C., April 4 to 6, and will be a celebration of the 150th anniversary of the Charleston Museum, the first in the United States. —Jessie C. Glasier.

Minneapolis

Several mummified cats from ancient Egypt, acquired in Cairo in 1887, have been given to the Minneapolis Institute of Arts by Mrs. George Chase Christian. The bodies of the animals are swathed in linen. Cats were among the sacred animals in the country of the pharaohs. E. S. McGowan has lent to the Institute a mummified hawk which has been placed in the Egyptian room along with the cats.

CHICAGO

To view six exhibitions at the Art Institute in an afternoon is a test of a liberal mind. The greatest of these is the Third International Exhibition of Water Colors to which praise can be given generously for its variety, sanity and beauty. There are 445 water-color paintings from the United States, Great Britain, Sweden, France, Austria, Germany, Spain, and Norway. Nearly three-fourths are by American artists, and of these Frank W. Benson and Childe Hassam have galleries of about thirty pictures each.

The idea of one-man shows by Benson and Hassam is excellent, as the personal collections introduce these men at their best. Their displays have a quiet harmony that breaks the kaleidoscopic effect of walls of drawings by different men and women in which each urges its own individuality on the viewer. Benson's sketches range from New England to Nassau in subject material. Never has he revealed so varied a talent. By Hassam are gracious pictures of his adventuring days from the "End of Timberline, Mt. Hood," "Newburgh Elm," "Rockport" and "Appledore" — a glimpse of "Michigan Avenue" in Chicago. Now alive they are, how sparkling in the revelation of an artist painting what he likes!

Joseph Pennell has sketched eight compositions comprising "Steel," "Building," "Lights Coming Out," "Red Sunset," "Snow" and "Last Lights." Chauncey F. Ryder's sketches of the surf and shore present him amiably. William Ritschel's six impressions of Tahiti compose a memorable group. Wynne King, Nellie A. Knopf, Clarence R. Johnson, Mary Nicholena MacCord, J. Lars Hoftrup, W. Emerton Heitland, Hilda Belcher, Dudley Murphy, Nelly Littlehale Murphy, Charles Hopkinson, George (Pop) Hart, John R. Frazier, Paul Gill, George Pearce Ennis, William Clusmann, John E. Costigan, John F. Carlson, Eliot Clark, Edward Dufner, George Elmer Browne, A. F. Brooks, Sander Bernath, Clifford Addams, Philip Little, Carl R. Krafft, Hobart Nichols, Frederick V. Poole, Alice Schille, A. Conway Peyton, Helen Seyffert, Charles Woodbury and William C. Watts are well represented.

In the cosmopolitan American gallery there is a strong painting of a gypsy woman and infants, "Motherhood," by Hans Larwin, an Austrian who has won first honors in Vienna. From Great Britain are pictures by Laura Knight, W. Lee-Hankey, William Walcott, W. G. De Glehn, R. J. Enraght Moony, George Spencer Watson and others. Blamire Young sends two pictures from Australia. France adds a piquant note in the illustrations by Edmund Dulac and various drawings by A. E. Marty, Edouard Benito, Jeanne Simon, Raymond Bigot and Pierre Brissaud. Italy is represented by Marco Myo, Norway by paintings recently done in the land of the fjords by Sigurd Skou, and Spain by a sketch of a bull ring by Roberto Domingo, of Barcelona.

Germany is represented by pictures by the late Hans von Bartels, and the work of Max and Melitta Clarenbach, Julius Dix, Walter Ditz, Raoul Frank, Bernard Gobiet, Alfred Hagel and Carl Longhammer. There is a Dusseldorf representation by Heinz Wever, Fritz Reuter, Leo Poeten, and Adolf Munzer, and Berlin is represented by Ernest Oppler, who sketches Pavlowa and the Russian ballet. From Sweden and especially from Stockholm there are many pictures of good taste and not a few that are beautiful. The artists are Bergman, Burmeister, Hillgren, Hermelin, Elgstrom, Cardell-Ericsson, Nyblom, Lindroth, Osterlund, Helmer and Masolle.

Arthur Carles' paintings of the nude constitute a special exhibition in a gallery with the sculpture of Alfeo Faggi and Lucy Perkins Ripley. Mr. Carles is a realist and believes in color. It is the first time that Lucy Perkins Ripley has exhibited here. Her decorative treatment of sculpture adds to its attractiveness. Alfeo Faggi's portrait of Yone Noguchi is one of his best works.

The Arts Club Gallery at the Institute is filled with a retrospective showing of drawings by Pablo Picasso. Many are quaint and puzzling, illustrating the vagaries of his original mind.

The Camera Club exhibition of artistic photographs has drawn large and appreciative crowds.

George Connor, a graduate of the architectural department of the Armour Institute of Technology, has received the highest averages of the 470 applicants taking entrance examinations for the School of Architecture at the Beaux Arts in Paris. The first three men of highest averages were Americans. Lance E. Gowen, University of California, stood second, and Gordon McCormick, of Princeton, third. Frenchmen were fourth and fifth. There are only sixty-two vacancies available for the 470 applicants and of these, according to the Beaux Arts rules, forty-five places will go to Frenchmen and seventeen to foreigners. —Lena May McCauley.

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WASHINGTON

The Phillips Memorial Gallery has been hung with French pictures exclusively for the remainder of the season and the effect is very fine. Works by Monet, Sisley, Fantin-Latour, Isabey, Monticelli, Pissarro, Le Sidaner, Degas, Corot, Delacroix, Chardin, André, Volon, Daumier, Guys, Decamps, Boudin and Puvion de Chavannes are shown, the last represented in the large original sketches which were made for the mural paintings at Marseilles. The walls of the Gallery have been given a new covering of a soft gray tone, which shows the rich coloring of the French pictures to the best advantage. The Gallery is open three afternoons in the week, until its close during the summer months.

Evidence of the excellent work that is being accomplished by the government's Americanization School in Washington is shown in the exhibit of foreign arts and handicrafts, representing many different nationalities, at the Art Center. Among the students contributing are Italian, Greek, Hungarian, Chinese, Armenian and Russian. There are oil paintings, baskets, rugs, pottery, jewelry, lace, costumes, and toys, showing much artistic talent. One piece of original pottery is signed Anton Lang. It was brought from Oberammergau by a visitor to the Passion Play. The school now numbers nearly 1,000 students.

There is a collection of wood-block prints by Helen Hyde at the Public Library, shown under the auspices of the American Federation of Arts. Miss Hyde spent years in Japan, studying the art of the Kano school, but her work is original in design.

One of the most comprehensive and attractive shows among the many that have been seen in the Atrium of the Corcoran Gallery of Art, is the collection of water colors by Lester Stevens, who won the fourth W. A. Clarke prize at the last biennial. Mr. Stevens lives in Rockport, which furnishes his themes—rocks, boats and village scenes. He uses gray paper and paints in tempera, which gives the effect of pastel.

Three notable paintings have been lent to the National Gallery of Art by the widow of Hannis Taylor, who obtained the pictures when he was United States Minister to Spain. They are "The Fortune Teller" by Correggio, "A Lady Dressed as a Queen" by Tintoretto, and "The Death of Lucretia" by Guido Reni. Two pictures by Thomas Moran have also been lent by the artist, now in his eighty-sixth year: "Spectres of the North" (icebergs) and "Shoshone Falls, Idaho."

Robert Fulton Logan was very successful in his exhibition in Washington, making a number of sales of his prints and receiving orders for silver print portraits. The Library of Congress has obtained several of his etchings for its permanent collection. —Helen Wright.

St. Louis

The St. Louis Art League and the St. Louis Artists' Guild have invited representatives of other art organizations to participate on the evening of March 31 in an informal discussion of art and its possibilities in relation to a local bond issue of \$87,000,000. The improvements proposed offer great possibilities for municipal beautification.

April 23 has been selected as Art League day at the Chase Hotel.

The Madison School is showing thirty paintings by local artists lent by the St. Louis Art League and also treasures gleaned from the homes of the pupils. These objects represent eleven nationalities, including Japanese and Chinese. The Art League intends to send the paintings to other community centers for display.

Victor Holm will design the memorial to be erected at LeClaire, Ill., in memory of N. O. Nelson, once a resident of St. Louis, who died recently in Los Angeles. Nelson's love for children and nature will be depicted.

The St. Louis Artists' Guild is exhibiting designs made by Marguerite Breen for costumes for amateur theatrical productions in St. Louis covering about ten years. —Mary Powell.

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PHILADELPHIA

Variety and brightness make the first impressions in the exhibition of oils by ten women painters at the Art Alliance, which opened with a reception March 24 and continues to April 13. The outstanding work is that of Fern I. Coppedge, whose winter landscapes of the Delaware valley are both vigorous in treatment and subtle in lighting and interpretation. "Anials" by Maude Drein Bryant seems to be the most poetic of the still lifes. Elizabeth Price's landscapes are full of fine autumn coloring. The sea-coast at Monhegan is depicted in several canvases by Constance Cochrane. The landscapes of the inland region by Cora S. Brooks and Marian T. MacIntosh, while less ambitious, are more successful. Lucile Howard's landscapes are of foreign subjects. There is a good portrait of a girl, "Margaret," sitting in the shade of a tree. The best of the figure and portrait pieces is "Girlhood" by Theresa Bernstein, in which good drawing is combined with appealing sympathy for the subject. The most decorative canvas among the eighty-nine works is "The Meeting of Mary and Elizabeth," depicting a church by Mary Maybin Ferguson.

The 118th annual of the Pennsylvania Academy, which closed March 27, was one of the most successful. Never before has popularity been so greatly demonstrated. During the last week the City Club had a reception in the galleries. Several hundreds of people present viewed the artist's favorite pictures. The first choice of the Emmet was a first choice of the artist. "The Print" by E. Dickinson, winner of the Bok prize, was a close second. A portrait of a youthful tennis player by William M. Paxton received many votes. The most recent sales are: "The Chinese Buddha" by Leslie Thompson, "Della Robbia" by Mary Townsend Mason, "Queen's Lace" by Arthur Meltzer.

The Babos, a organization of students at the Pennsylvania Academy, held exhibition at the Philomusian Club which closes today. Among the exhibitors are Carl Lawless, Ross E. Braught, Arthur Meltzer, Vladimir Perfileff, Albert Green and Frank Stamato. The Fellowship of the Academy will open an exhibition of members' work soon.

Mayor Moore has approved the plans for Artists' Week and an appropriation of \$5,000 has been asked from the City Council. The plans are much more extensive than those of last year and R. T. Dooner, president of the Artists' Week Association, has made H. Devitt Welsh chairman of the committee on arrangements and Alfred Hayward chairman of the exhibition committee. The Philadelphia Forum will hold a meeting on April 20, during the week, at which James M. Beck and Joseph Pennell will speak, and exercises on art subjects will be held in all the public schools.

A rare set of prints representing every phase of the life of Benjamin Franklin

has been presented to the Wharton School of the University of Pennsylvania by a graduate, James F. Magee.

The Imps' Art Club is showing twenty of the most recent original illustrations by Maurice Bowers in charcoal and pastels. This organization is composed of students in the School of Industrial Art. The Print Club on March 23 opened a memorial exhibition of sculpture in bronze and plaster by the late John Taylor Roberts, to continue one month. Sculpture by his wife, Blanche Gilroy Roberts, is also included.

—Edward Longstreth.

Springfield, Mass.

The Art League is holding its fourth annual exhibition in the City Library Hall, and its efforts are worthy of commendation since it is trying to encourage talent in the community and art appreciation in general. It is gradually raising the standard of its exhibitions, and this is particularly noticeable in the present show, many of the works being such as would grace any gallery. The league prize, \$50, for a painting by an artist less than fifty-five years of age, was awarded to W. J. Cariana for "The Sycamore."

Harriet R. Lumis shows four large canvases. Her "At the Wharf," a scene at Gloucester, is one of the best pictures in the exhibition. Carl Ringius is represented by two Gloucester scenes. Ralph L. Senecal has a beautiful "Morning Clouds" that deserves attention. A. N. A. Tranquil Hour has made a great advance forward, as has J. Liddel with his decorative "The Brook."

Cariana shows besides his prize picture a beautiful snow scene, "Along the Westfield River" and "Autumn Along the Cove." E. Frances Hayden is represented by a good "Flower Market," "is"; Clara D. Davidson, by a finely executed still life of flowers; Oscar Anderson, by two characteristic paintings, of which "The Sinking Sun" has great qualities.

Among the other artists represented are E. Frances Hayden, Ruth F. Rising, Samuel M. Rosenberg, Marie A. Valley, Albertus E. Jones, Daniel Wentworth, Bertha C. Bates, Mrs. E. Alexander, Muriel L. Bacon, R. L. Bacon, Fred E. Bass, Lucy Coolidge, Mabel J. Davis, Harriet Ellis, Florida M. Gooden, William Garden and Louise J. Hubbard.

Erie, Pa.

The Art Club of Erie shows at the Library Gallery the work of fifty-nine

Landscapes, figure paintings, still life, portraiture, posters and architectural drawings are included. Among the portraits are several by Sarah Woodruff and Mae E. Stewart, and noteworthy landscapes are by Fred G. Landefeld, Albert F. Cochrane, Clara G. Force and Hattie Jean Johnston.

BOSTON

Paintings by Homer, Weir and Duveneck, and water colors by Susan H. Bradley form a rather unusual combination of talent at the Copley Gallery. Two from Duveneck's brush are portraits belonging to the estate of the late Joseph DeCamp. Another, done in his Florentine period, is called "Woman Spinning," painted in 1883. The woman is finely drawn, especially the hands, and the brush work is strong and vigorous but the tone is dark and rather lacking in freshness. One of the group of landscapes by Weir is labeled "The Tenants" and has been seen in another local gallery. Homer's painting is an interesting genre done in 1877 and called "Sunday Morning in Virginia." It depicts the reading of the Bible by a young negro to a group of pickaninnies. On a separate easel is a handsome portrait by John Trumbull of Alexander Hamilton.

Goodspeed's Print Shop announces for the two weeks beginning April 2 an exhibition that should attract all lovers of etchings. Mr. Holman plans to select two each of the most meritorious prints that within the last two years have been drawn on copper by the thirty-two artists whose work he has exhibited since the opening of the shop. Among local artists to be represented are Hornby, Gallagher, Heintzelman, Woodward and Plowman. At present in this shop architectural etchings by I. C. Vondrou are on view. Florence, Venice, Prague, and our own Gloucester form the backgrounds of the scenes.

Pupils of Miss Amy Sacker are exhibiting in the salesrooms of the Society of Arts and Crafts useful and ornamental objects made during the school course in decorative design and interior decoration. In an individual showcase Mrs. Marion A. Green is exhibiting a collection of antique trays which she has redecorated.

—Sidney Woodward.

Hartford

The exhibition of recent paintings by Nunzio Vayana, Albertus H. Jones, James G. McManus and Carl Ringius at the Vayana Gallery continues to draw many visitors. Each artist is well represented, eighty paintings being shown.

Mr. Vayana is happy in his Italian subjects and in several landscapes of Connecticut. Mr. Jones is strong in his poetic rendering of mornings in spring and winter, forceful yet restrained, as in "Song of Spring" and "Early Morning." Mr. McManus comes to the fore with a remarkably good collection of landscapes in Connecticut in all the glory of summer and

of his "Midsummer Afternoon" and "Autumn" and also of his riverfront view "Out of Commission." Mr. Ringius shows intimate renderings of Gloucester including the pastel "Enchanting City" and the realistic "Gloucester," the latter a view across the harbor. He also shows several landscapes.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Water colors of London by Barry Pittar, through April.
Ainslie Galleries, 677 Fifth Ave.—Paintings by Jonas Lie, April 2-14; water colors by Elizabeth Gowdy Baker, April 2-14.
Anderson Galleries, Park Ave. and 59th St.—The Goudstikker Collection from Amsterdam, to April 7; Egyptian scenes in gouache by Jeanne Pascal, April 1-14.
Arlington Galleries, 274 Madison Ave.—American and French panels and etchings by Elisha Kent Kane Wetherill, through April.
Art Center, 65-67 East 56th St.—Exhibition of ribbons by the Silk Association of America, to April 12; portraits by William Oberhardt, to April 12.
Artists' Galleries, 726 Fifth Ave.—Paintings and pastels by Elsa Simonson Milius, to April 8.
Babcock Galleries, 19 East 49th St.—Annual exhibition of the Animal Painters and Sculptors, to April 7.
Beecher Memorial Gallery, Plymouth Institute, Orange and Hicks Sts., Brooklyn—Loan collection of paintings after Nattier, and the "Home Beautiful" lent by John Wanamaker, to April 30.
Belmaison Gallery, John Wanamaker's—Paintings by the younger French artists, to April 18.
Bonaventure Gallery, 536 Madison Ave.—Early American portraits.
Brooklyn Museum, Eastern Parkway—European paintings; Tissot water colors; American paintings; 100 pictures of ancient Egyptian life.
Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks Sts., Brooklyn—Fifth annual exhibition, to April 2.
Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of wood block prints in color by Thorpe, Bartlett, Baumann and others, April 2-14.
Brunner Gallery, 43 East 57th St.—Paintings by Thomas Eakins, to April 14.
FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."
City Club, 55 West 44th St.—Decorative pictures by Willbur A. Reaser, to April 13.
Daniel Gallery, 2 West 47th St.—Paintings by Ernest Lawson, to April 14.
Dudensing Galleries, 45 West 44th St.—Paintings by Raphael Sala.
Durand-Ruel Galleries, 12 East 57th St.—A painting by Paul Gauguin; the water-lily paintings of Monet.
Ehrich Galleries, 707 Fifth Ave.—Contemporary work of official war artists and ex-camoufleurs, to be sold at auction at gallery, evening of April 3.
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.
Fearon Galleries, 25 West 54th St.—Paintings by Raeburn, Gainsborough, Cotes and Reynolds.
Ferguson Galleries, 607 Fifth Ave.—A group of portraits of women and children.

Folsom Galleries, 104 West 57th St.—Paintings by Blakeock, Twachtman, Inness, Wyant and Keith.
Grand Central Galleries, 6th floor, Grand Central Terminal—Opening exhibition of American painting and sculpture.
Harlow Gallery, 712 Fifth Ave.—Etchings by Zorn and paintings by Carl Ringius.
The Misses Hill Gallery, 607 Fifth Ave.—Decorative paintings by Frank Townsend Hutchens, to April 7.
Kennedy Galleries, 693 Fifth Ave.—Decorative and flower paintings by Dorothea Litzinger, to April 14.
Keppel Galleries, 4 East 39th St.—Etchings by Forain, beginning April 3.
Kingsore Galleries, 668 Fifth Ave.—Portraits by Edmund Pizella, beginning April 4.
Kniedler Galleries, 556 Fifth Ave.—Etchings and drypoints by D. Y. Cameron, through April.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Gifford Beal, to April 12.
John Levy Galleries, 559 Fifth Ave.—American and foreign painting.
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.
Lowenstein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Paintings by John J. Enneking, to April 16.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Chinese paintings; loan exhibition of old English ship models; loan exhibition of sculpture by Degas; landscapes by Hokusai, Kuniyoshi, Gakutei, etc.
Milch Galleries, 108 West 57th St.—Paintings by Bruce Crane, April 2-21; portrait drawings in silverpoint and sanguine by Ercle Cartotto, April 2-21.
Montclair Museum, Montclair, N. J.—Lithographs by Bolton Brown.
Montross Gallery, 550 Fifth Ave.—Paintings by Vincent Van Gogh, to April 14.

Musmann Gallery, 144 West 57th St.—Etchings by American artists.
National Academy of Design, 215 W. 57th St.—98th annual exhibition, to April 15.
National Arts Club, 119 East 19th St.—Paintings by Patterson, Derrick, Lever, Gruppe and Dabo.
The New Gallery, 600 Madison Ave.—Paintings by Boris Grigorieff, April 6-28.
N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print."
Prahar Studio, 45 Christopher St.—Sculptures by Renée Prahar and Indian paintings by F. Overton Colbert, to April 7.
Pratt Institute, Ryerson St., Brooklyn—Murals, studies and sketches by Edwin H. Blashfield, to April 6.
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.
Rehn Gallery, 6 West 50th St.—Paintings by Twachtman, Weir, Dewing, Hassam and others.
Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.
Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.
Scott & Fowles Galleries, 667 Fifth Ave.—Early English portraits, Barbizon and American paintings.
Société Anonyme, 19 East 47th St.—Paintings by Kandinsky, through April.
Mrs. Sterner's Gallery, 22 West 49th St.—Water colors by Eleanor W. Motley; mural decorations and paintings by Gardner Hale, beginning April 7.
Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.
Weyhe Galleries, 710 Lexington Ave.—Drawings and lithographs by Alfred Dehn, to April 25.
Whitney Studio, 8 West 8th St.—Annual exhibition by members of the Whitney Studio Club, beginning April 3.
Wiener Werkstatte of America, 581 Fifth Ave.—Exhibition of Viennese art.
Wildenstein Galleries, 647 Fifth Ave.—Paintings by Nan Watson; portraits by Micheline Resco.
Howard Young Galleries, 620 Fifth Ave.—Exhibition of American and foreign paintings.

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